

# ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY F. LL. GRIFFITH

*TWENTY-FOURTH MEMOIR*

## THE ROCK TOMBS OF MEIR

PART III.

THE TOMB-CHAPEL OF UKH-HOTP SON OF UKH-HOTP  
AND MERISI (B, No. 4)

BY

AYLWARD M. BLACKMAN, M.A.

LAYCOCK STUDENT OF EGYPTOLOGY AT WORCESTER COLLEGE, OXFORD; LATE OXFORD UNIVERSITY NUBIAN RESEARCH SCHOLAR;  
FORMERLY SCHOLAR OF QUEEN'S COLLEGE

WITH THIRTY-NINE PLATES

(FIVE COLOURED)

LONDON

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THE drawings for this record of Tomb-chapel B, No. 4, were begun in the season 1912-13, and completed during the latter half of the season 1913-14. Most of the photographs were taken in the winter 1911-12; a complete set of them can be obtained on application to the Secretary of the Egypt Exploration Fund, 37, Great Russell Street, London, W.C. Mr. F. F. OGILVIE's water-colour facsimiles of some of the painted reliefs are reproduced on Pls. XXVIII-XXXII.

AYLWARD M. BLACKMAN.





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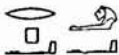


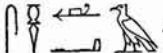








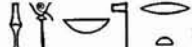


# THE ROCK TOMBS OF MEIR.

## PART III.

THE TOMB-CHAPEL OF UKH-ḤOTP SON OF UKH-ḤOTP AND MERSI (B, No. 4).

### TITLES OF UKH-ḤOTP.

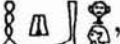
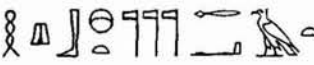

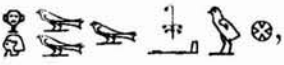


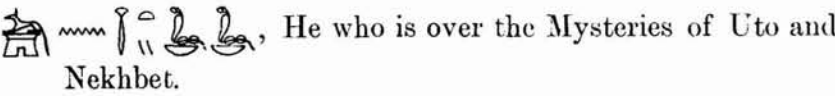

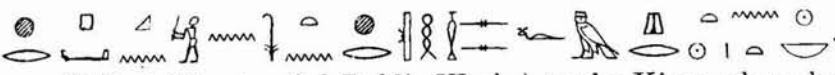
TITLE.	PLATES.
 , Baron and Nomarch (Bâsha). <sup>1</sup>	IX, XII, and <i>passim</i> .
 , Nomarch (Bâsha). <sup>1</sup>	IX, XVIII, and <i>passim</i> .
 , Treasurer.	IX.
 , Confidential Friend.	IX.
 , Priest of Hathor.	XII.
 , Superintendent of the Priests.	II, XVIII, 1, XIX, XXI, XXII.
 , Superintendent of the Priests of Hathor.	XVI, 1.
 , Superintendent of the Priests of Hathor, Mistress of Cusae.	IX.
 , Superintendent of the Priests of the Mistress of Heaven. <sup>2</sup>	IX.
 , <i>Sem-priest (sm)</i> .	XVIII, 2.
 , <i>Sem-priest of the Mistress of the Two Lands</i> . <sup>2</sup>	IX.
 , Master of every Kilt. <sup>3</sup>	XVIII, 2.
 , Master of every Divine Office. <sup>4</sup>	XVIII, 2.

<sup>1</sup> See *Meir*, i, p. 18, footnote 1.



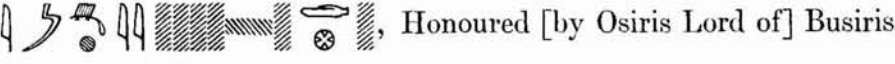


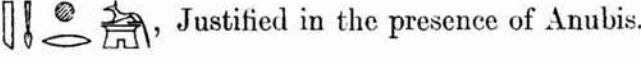
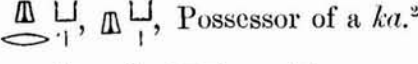

<sup>3</sup> See DAVIES, *Deir el-Gebrâwi*, i, p. 8 with footnote 1.

<sup>2</sup> Cf. *Meir*, ii, p. 2.

<sup>4</sup> See DAVIES, *Deir el-Gebrâwi*, i, p. 8, no. 23

TITLE.	PLATES.
 , Chief Lector.	XIX.
 , Lector of the Great Ennead of Gods.	IX.
 , Scribe of the God's Book.	XIX.
 , Chief of the Notables of Upper Egypt.	IX.
 , He who is over the Secrets of that which One (alone) sees. <sup>1</sup>	IX.
 , True King's Acquaintance.	XII.
 , He who is over the Mysteries of Uto and Nekhbet.	IX.
 , Furbisher of the Diadem.	IX.
 , Valiant Director (of Public Works) to the King, whom he (the sovereign) praises in the daily affairs of every day.	IX.

## ATTRIBUTES OF UKH-ḤOTP.

ATTRIBUTES.	PLATES.
 , Honoured.	IV, IX, and <i>passim</i> .
 , Honoured by Hathor.	IX.
 , Honoured [by Osiris Lord of] Busiris.	XV, 1.
 , Possessor of Honour.	II, XVII, XXVII.
 , Justified.	III, IV, and <i>passim</i> .
 , Justified in the presence of Anubis.	IV.
 , Possessor of a <i>ka</i> . <sup>2</sup>	VIII, XXI.
 , . . . [?] in the Great House. <sup>3</sup>	XII.

<sup>1</sup> See DAVIES, *Deir el-Gebrāwi*, ii, p. 2, footnote 4.<sup>2</sup> See *Meir*, ii, p. 22, footnote 2.<sup>3</sup> Cf. *Meir*, ii, p. 4; or perhaps this is a title (cf. *ḥity-<sup>4</sup> m pr wr*; NEWBERRY, *Beni Hasan*, i, p. 41).



### ATTRIBUTES.

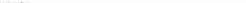
, Satisfying the King (*ny-sw't*)  
in all his conduct.

PLATES.


IX.


 , Favourite of Horus Lord of the Two Lands.

XIX.

 Making smooth the way of him who established him.

XIX.


 , Beloved of the God, Pleasing the God in the matter  
 of what he desired.

XLX.

𠂔𠂔𠂔, Ready of Tongue.

XII.

MEMBERS OF UKH-HOTP'S FAMILY.

NAME.

STATUS.

TITLE OR ATTRIBUTES.

PLATES.

, Ukh-hotp.

Father.

The Honoured One, his Father,  
son of a Nomarch, Superin-  
tendent of Land.

XXVII.

(Name only.)


III, IX, XII, XV, 1,  
XIX, XXVII.

✂, ✂, Mersi.

Mother.

[𐎠𐎼𐎫] 𐎠𐎹𐎶, His Mother.



XVIII, 1.

 His  
 Mother, daughter of a Nom-  
 arch, the Justified.

XXVII.

(Name only.)




IV, XIII, XIX,  
XXVII.

 , Thut-hotp.




Wife.

... whom he  
favours, his darling, Mistress  
of the House.
















VII.

   <sup>[Δ]</sup>, Ukh-hotp's daughter.  
ter.






XVIII, 1.


,  *(sic)*, Mistress of the  
 House, the Justified.


XXVII.

NAME.	STATUS.	TITLE OR ATTRIBUTES.	PLATES.
 Senbi.	Eldest son. <sup>1</sup>	 , The Justified.	XVIII, 2, XXVI(?).
 Amenemhet-ankh.	Second son. <sup>1</sup>	 , His (the Nomarch's) beloved one.	XVIII, 2.
 Amen. <sup>2</sup>			XXVI.
 Senbi.	Youngest son. <sup>1</sup>		XVIII, 2, XXVI(?).
 Mersi.	Daughter.	 , His beloved one.	VI, XVIII, 1.
 Ukh-hotp.	Brother.		XIV, XXII.
 Ukh-hotp.	Brother.		XXII.
 Sebek-hotp.	Brother.		XIV.
 Heni the Middle.	Brother?		XIV.
 Ini.	Brother.	 , His brother, Ukh-hotp's son.	XXII.
(No name.) <sup>3</sup>	Brother.		XXII.
 Mersi.	Sister.		XIV.

## PRIESTS, OFFICIALS, AND SERVANTS.

TITLE.	NAME, &C.	PLATES.
 Undertaker.	 Iḳri.	III, XXIII, 2.
	 Ukh-hotp's son Iḳri the Justified.	XVII.
	(No name.)	XXIII, 2.
 He who presides in the God's Booth. <sup>4</sup>	(No name.)	XXI.
 Attached to the God's Booth. <sup>5</sup>	(No name.)	XXIII, 2.

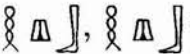
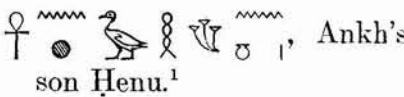
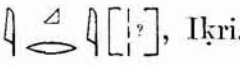
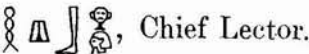
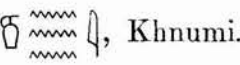
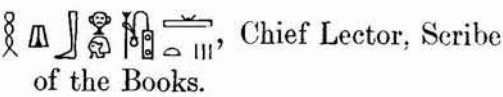
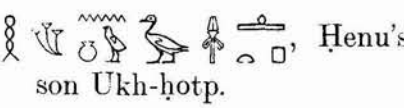

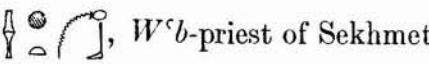
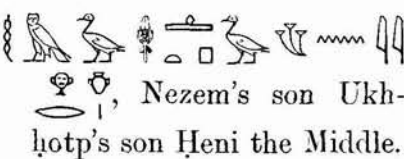
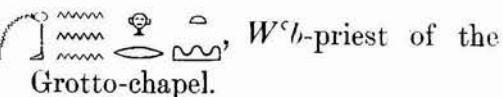
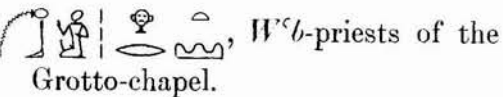
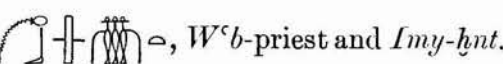

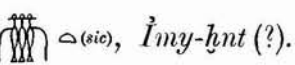
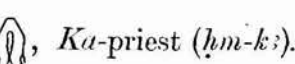
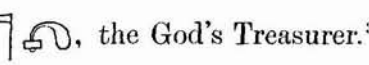
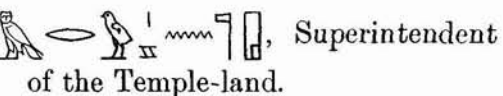
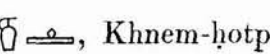
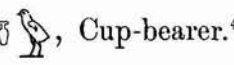
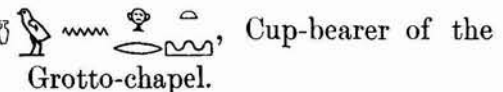
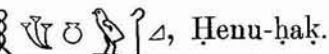
<sup>1</sup> See Pl. XVIII, 2, p. 25, footnote 4. The youth with the side-lock on Pl. V, 1, who is labelled "His son Senbi," may be either the eldest or the youngest.

<sup>2</sup> Probably a shortened form of Amenemhet-ankh; perhaps the man labelled . . .  on Pl. XIV is yet another representation of this son (see p. 22).

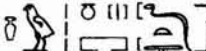





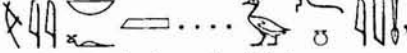








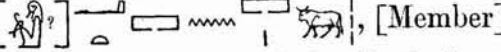
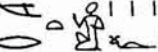

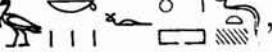
<sup>3</sup> See below, p. 30, footnote 7.

<sup>4</sup> See below, p. 28, footnote 12.

<sup>5</sup> See below, p. 32, footnote 2.

TITLE.	NAME, &c.	PLATES.
 , Lector, Lectors.	(No names.)	XI, XVI, 2, XVII, XXI, XXIII, 2, XXV.
	 , Ankh's son Henu. <sup>1</sup>	XXII.
	 , Ikri.	XXIII, 2.
 , Chief Lector.	 , Khnumi.	XXII, XXIII, 2 (?).
 , Chief Lector, Scribe of the Books.	 , Henu's son Ukh-hotp.	XXIII, 2.
 , <i>W<sup>c</sup>b</i> -priests.	(No names.)	XVII.
 , <i>W<sup>c</sup>b</i> -priest of Sekhmet.	 , Nezem's son Ukh-hotp's son Henu the Middle.	III.
 , <i>W<sup>c</sup>b</i> -priest of the Grotto-chapel.	(Two figures without names.)	XXIV, 2.
 , <i>W<sup>c</sup>b</i> -priests of the Grotto-chapel.		XI.
 , <i>W<sup>c</sup>b</i> -priest and <i>Imy-hnt</i> .	(Three figures without names.)	XIV.
 , <i>Imy-hnt</i> . <sup>2</sup>	(No name.)	XXIII, 2.
 , <i>Imy-hnt</i> (?).	(No name.)	XXV.
 , <i>Ka</i> -priest ( <i>hm-k</i> ).	(No names.)	XXIII, 2, XXIV, 2, XXV.
 , the God's Treasurer. <sup>3</sup>	(No name.)	XXIII, 2.
 , Superintendent of the Temple-land.	 , Khnem-hotp.	XIV.
 , Cup-bearer. <sup>4</sup>	(No names.)	XVI, 1, XXV, XXVI.
 , Cup-bearer of the Grotto-chapel.	 , Henu-hak.	XVI.

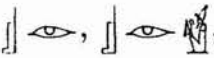



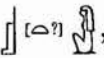


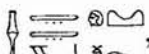


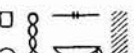


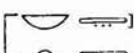
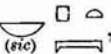




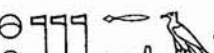
<sup>1</sup> The same person as "Henu the Younger" on Pl. XXI, who is pouring water over the hands of the *hnty sh-ntr*.<sup>2</sup> See below, p. 22, footnote 13.<sup>3</sup> See below, p. 32, footnote 12.<sup>4</sup> See below, p. 22, footnote 5.

TITLE.	NAME, &c.	PLATES.
 The Cup-bearers of the Estate.		XVI, 1, XXV (?).
 Superintendent of the Cattle.	(No name.)	III.
 Superintendent of the Kitchen. <sup>1</sup>	(Four figures without names.)	XXVI.
 [Steward?] of the Silver House.	 Khnem-hotp.	V, 2.
 Steward.	 Truly beloved of his master, Si-nui the Justified.	XVIII, 2.
	 Na-remu.	XXIII, 2.
 Scribe of the Cattle.		III.
 Follower.	 His favourite, . . . Ukh-hotp's son Hetept.	XVIII, 1.
 Superintendent of the Fishermen.		VIII.
Herald (?) ( <i>whmw</i> ?).	 Ukh-em-saf.	III.
An attendant.	 Nuni's son Khnum-hotp.	XXVII.
Aam-herdsman. <sup>2</sup>	 Kha-wesheb.	III.
 [Member] of a Department of the Cattle-farm (an Aam-herdsman <sup>2</sup> ).	(No name.)	III.
 His (the Nomarch's) subjects.		XVII.
 His servants.		XVII.
 His servants of the Estate.		XV.

<sup>1</sup> See below, p. 33, footnote 13.<sup>2</sup> See below, p. 11.

## RELIGION.

## DIVINITIES.

DIVINITY.	TITLES AND ATTRIBUTES.	PLATES.
 , Osiris.	 , Lord of Busiris.	IX, XV, 1, XIX.
 , Osiris (as designation of the deceased Nomarch).	 , Lord of Busiris, Great God, Lord of Abydos.	XXVII.
 , Isis (?).		XIX.
 , Anubis.		IV.
	 , Who is on his Hill.	IX, XIX.
	 , Pierceer (?) of the Two Lands, Who is on his Hill.	XIII.
	 , . . . . Lord of the Necropolis.	XXVII.
 , Thoth.		IX.
 , . . . , Ptah-Sokaris.		XXVII.
 , Hathor.		XII, XVI, 1, XIX.
	 , Mistress of Cusae.	IX.
	 , Mistress of the Two Lands.	XIX.
 , Mistress of Heaven.		IX.
 , Mistress of the Two Lands.		IX.
 , Sekhet (the Field-goddess).		V, 1, VII, VIII.
 , The Southern <i>Itrt</i> .		IX.
 , The Northern <i>Itrt</i> .		IX.
 , The Great Ennead of Gods.		IX.

DIVINITY.	TITLES AND ATTRIBUTES.	PLATES.
The Great Ennead of Gods which is in Heliopolis.		IX.
The Ennead of Gods in Cusae.		XIX.
The God of Edfu.	Lord of Heaven.	XIX.
Uto and Nekhbet ( <i>i.e.</i> the crowns of Upper and Lower Egypt).		IX.
The Great Magician ( <i>i.e.</i> the Pharaonic diadem).		IX.
Sekhmet.		III.

## FESTIVALS.

	PLATES.
The Monthly and Half-monthly Festivals.	XIII.
The Five Epagomenal Days.	XIII.
The Supper (of the Beginning of the Year). <sup>1</sup>	XIII.
His <sup>2</sup> goodly Day of the Supper (of the Beginning of the Year).	IV.
the <i>W3g</i> -festival.	XIII.
All goodly festivals of the Blessed Dead upon the Mountain. <sup>3</sup>	XVIII.
The feasts which usher in each season.	XVI, 1.

## DESCRIPTION OF TOMB-CHAPEL.

The tomb-chapel of Ukh-hotp son of Ukh-hotp and Mersi (see Pl. I for a ground-plan and sections) is more elaborate in its construction than the tomb-chapels of his XIIth Dynasty predecessors. Unlike those of Senbi and Senbi's son Ukh-hotp (B, Nos. 1 and 2), it consists of two rooms,<sup>4</sup> a large outer, and a much smaller inner, room. The outer room is about 4 m. 30 cm.

<sup>1</sup> See below, p. 13, footnote 6.

<sup>2</sup> See below, p. 13, footnote 5.

<sup>3</sup> Cf. NEWBERRY, *Beni Hasan*, i, Pl. xxv, ll. 95, 96.

<sup>4</sup> B, No. 3, consists of an outer pillared room and an inner chamber with a plain statue-recess in the west wall, but it contains nothing like the "approach to the statue-recess" which is such a distinguishing feature of B, No. 4.



long and 5 m. 40 cm. wide; and from floor to ceiling at the north-west corner, where a fragment of the roof is preserved, the height is 2 m. 60 cm. The entrance to the chapel (see Pls. XXXIII, 2, XXXIV, 1) is of the same character as the entrances to B, Nos. 1 and 2.<sup>1</sup> Here, as there, a portion of the face of the rock (some 4 m. 75 cm. in extent) has been cut back for about two metres. In the back wall of the recess thus formed is the doorway admitting to the outer room. The door-jambs—which are 29 cm. wide and project about 3 cm. only from the wall—and the reveals are dressed smooth. The surface of the rest of the wall, however, and of the north and south walls, is left very rough; indeed, the south wall and the south end of the west wall have only been clumsily hacked out of the rock, and no attempt has been made to obtain either straight lines or right angles. Apparently there was at one time a stela let into the northern half of the back wall (see Pl. XXXIII, and cf. *Meir*, i, p. 8). The threshold (see Pl. XXXIV, 1) projects 25 cm. beyond the jambs and is carried 15 cm. past them, but it only extends inwards for half the width of the reveals (see Pl. I). Where it ends the northern reveal is cut back about 8 cm. and the southern about 12 cm. In the angle thus formed in the southern reveal is the socket for the door-pivot; there is no groove, as in B, Nos. 1 and 2, for a door-frame.

The chief feature of the outer room is the elaborate approach to the statue-recess in the west wall (see Pl. XXXIII, 1, 2). A pathway, 1 m. 80 cm. long and 1 m. 50 cm. wide, sunk 5 cm. below the level of the rest of the floor, terminates in a flight of steps leading up to a platform which stands against the west wall. The platform is open in front but has a wall on the north and south sides, which once, as can be seen from the photographs just referred to, reached to the ceiling. Thus a sort of porch

was formed in front of the statue-recess, which is situated in the centre of the back of the platform, i.e. in the centre of the west wall of the main room. The statue-recess, as appears in the plan, was closed by double doors, opening outwards, for the pivots of which there are sockets in the threshold and lintel (see Pl. I, A, B). The ends of the north and south walls of the "porch," which form the jambs of its entrance, rest each upon a *mastaba*-like pedestal, the sides of which have a distinct batter.<sup>2</sup>

In the west wall of the outer room, north of the approach to the statue-recess, is the doorway admitting to the inner room. The threshold consists of a high step which projects slightly beyond the jambs and is carried along the whole wall-space either side of the doorway. It occupies more than half the width of the reveals, which, where it terminates, are cut back as in the case of the entrance to the outer room. At this point the floor between the reveals, and for the same width some 15 cm. farther west, is cut away to the depth of 5 cm., as though a sunk pathway leading to the false door in the wall immediately opposite had been begun but never completed. This hollow in the floor, as it is, seems to serve no purpose, unless indeed it was part of a contrivance to block the entrance on some occasion. Probably no ordinary door was erected here, for there are no sockets either in the lintel or in the floor.

As we learn from the cartouches which are incorporated in the scheme of decoration above the statue-recess, Ukh-hotp flourished and excavated his tomb-chapel in the reign of Amenemhet II. All the information that we possess about his family history has already been communicated on pp. 11–13 of


<sup>1</sup> See *Meir*, ii, pp. 9, 10.

<sup>2</sup> In the ground-plan the top of the *mastaba* is marked by unbroken, the base by broken, lines. Only the top of the *mastaba* shows in the photograph (Pl. XXXIV, 2), which was taken before the floor was completely cleared of débris.

*Meir*, i,<sup>1</sup> where it has been pointed out that he is possibly the grandson of Ukh-hotp son of Senbi through that nomarch's daughter Mersi.

The reliefs in this tomb-chapel differ considerably from those in B, Nos. 1 and 2. In the first place they possess none of that vigour and vivacity which so distinguish the work of the Cusite craftsmen in the earlier part of the XIIth Dynasty; and secondly, they are executed to a large extent in plaster, thus forming the connecting link between the sculptures in stone that decorate the chapels of Senbi and his immediate successor, and the frescoes in C, No. 1, which date probably from the time of Sesostris II-III. While the technique is perfect—the minutest details being put in with paint-brush or chisel with infinite care—all the old naturalism has vanished. In short, these reliefs are executed in the ordinary, but very finest, XIIth Dynasty manner, as are those, for example, that adorn the chapels of some of the nomarchs of the Hare nome at El-Bersheh. Perhaps Ukh-hotp was permitted as a favour to employ Court artists. Anyhow, the character of the work is distinctly suggestive of Court influence, of which also the cartouches of Amenemhet II are also indicative—and cartouches, it should be observed, occur in no other XIIth Dynasty tomb-chapel at Meir. Moreover, in the titles<sup>2</sup> and attributes which appear upon the jambs of the statue-recess and of the door admitting to the inner room (see Pls. IX, XIX, pp. 15, 16, 26, 27) may we not observe a somewhat closer connection between the Nomarch of Cusae and the reigning sovereign than appears to have existed in the times of Ukh-hotp's grandfather and great-grandfather?

<sup>1</sup> The materials afforded by his own tomb-chapel are put together in the list on pp. 1-8; see also p. 34, footnote 3.

<sup>2</sup> Especially the titles , which connect the nomarch with the guardianship and cult of the Pharaonic diadems (see ERMAN, *Aegypten*, pp. 97, 98, and *Hymnen an das Diadem der Pharaonen*, p. 10).

## OUTER ROOM.

The outer room, as can be seen from the photograph on Pls. XXXIII and XXXIV, has been knocked to pieces by quarrymen (see *Meir*, i, pp. 9, 15), and the roof, save for two small fragments—one in the north-west corner and the other just above the platform in front of the statue-recess—has been completely destroyed. The ceiling of the approach to the statue-recess, like that of the recess itself, was coloured a deep blue and studded with yellow stars (see fig. 1), the rest of the ceiling of the outer room being painted salmon-pink in imitation of red granite. The west wall is more or less intact, but the north and south walls, except quite at the west

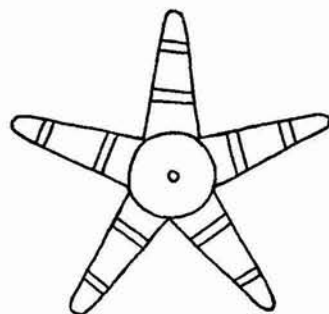


Fig. 1. Example of star on ceiling of statue-recess and approach to statue-recess. Yellow with red outline. Scale, 2:3.

ends, have been terribly shattered, while of the east wall practically nothing remains but a few disfigured scraps of scenes belonging to the bottom register. The approach to the statue-recess is also in a ruinous condition.

Since the discovery of the monument in 1899 those parts of the mural decorations that had survived the destruction wrought by the quarrymen have been cruelly exposed to the tearing blasts of the sand-laden winds which rage furiously over this desolate slope. The once gorgeous reliefs (largely executed in frail stucco) are, besides being broken, so weather-worn that in some cases the subjects depicted can only be recognised after a careful study. Thus the task of copying the scenes, as may well be imagined, demanded a great expenditure of time and an inexhaustible fund of patience. The draughts-

man had to face the further difficulty of an unceasing and generally violent wind that ever threatened to tear from the wall the half-finished tracing or rend it into shreds when pinned down upon the drawing-board for revision in front of the original. As often as not both fell objects were accomplished by this relentless and wearisome enemy!

Below the reliefs on all four walls of the outer room, and on those also of the approach to the statue-recess and of the recess itself, is a salmon-pink dado with a border at the top of red and yellow bands outlined in black (see fig. 2).

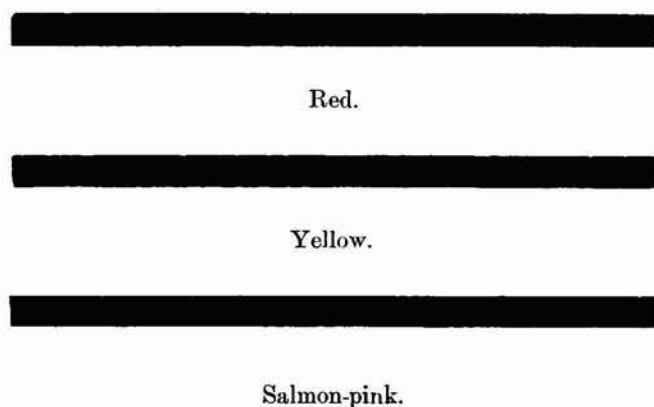


Fig. 2. Dado of Outer Room. Scale, 1:2.

NORTH WALL: WEST END (1).<sup>1</sup>  
(Pls. II and III)

### *Upper Registers.*<sup>2</sup>

Of the scene, or scenes, that occupied the upper half of this part of the north wall only two small fragments survive. In the one are traces of a figure of Ukh-ḥotp seated on a chair, and in the other the remains of what was evidently a group of musicians.<sup>3</sup> Above Ukh-ḥotp are scraps

<sup>1</sup> The figures in brackets correspond to the figures in the ground-plan (Pl. I) and those following the labels on Pls. II-XXVII.

<sup>2</sup> These reliefs are cut in the stone, but the surface was touched up with a thin layer of stucco before the paint was applied.

<sup>3</sup> The flute-player is quite recognisable. Facing him there was a squatting vocalist (?) (cf. *Meir*, ii, Pl. iii), of whom only a hand and a knee are preserved.


of his titles and attributes<sup>4</sup>; the explanatory texts attached to the minstrels are too fragmentary to translate.

### *Lower Registers.*<sup>5</sup>

At the west end of the lower registers is a large figure of Ukh-ḥotp seated on a chair under a baldachin, the ground (or dais?) beneath being covered with a chequered carpet or mat. Ukh-ḥotp, who is wearing a very brightly coloured necklace and bracelets, holds in his right hand a *ms't*<sup>6</sup>-emblem and in his left a handkerchief.<sup>7</sup> The scene seems to represent a general inspection of the Nomarch's cattle—including perhaps the loan-herds (see MÜLLER, *Ä. Z.* for year 1888, pp. 85, 86; BREASTED, *Records*, i, § 522)—and a rendering to him of a report as to their number and condition by the herdsmen and officials in charge of them.<sup>8</sup> Part of the scene was originally carved in stone, but this work was abandoned and reliefs in plaster substituted. The unfinished underlying figures, which the fall of a great deal of the superimposed stucco has revealed, are indicated in the drawing by dotted lines. In the top register of this scene are traces of a man whacking a fighting (?) bull. In the next register Ukh-em-saf, with his spatulate rod tucked into his belt,<sup>9</sup> presents to the Nomarch two underlings with foreign features and beard<sup>10</sup> who are

<sup>4</sup> I.e. "... [Superintendent] of the Priests, the Honoured One .... [born of Mer]si, Possessor of Honour."

<sup>5</sup> These reliefs are almost entirely moulded in stucco.

<sup>6</sup> For references to articles discussing the sign  and the nature of the object it depicts, see *Meir*, ii, p. 32.


<sup>7</sup> See *Meir*, ii, p. 12, and BLACKMAN, *Temple of Derr*, p. 29, footnote 1.

<sup>8</sup> Cf. NEWBERRY, *El-Bersheh*, i, pp. 26-30, and Pls. xviii-xix (where the presiding nomarch also sits under a baldachin and holds a *ms't*), *Egyptian Stelae*, ii, Pl. 22, and BLACKMAN, *Journal of Egyptian Archaeology*, ii, pp. 13, 14, for further references and for some remarks on this subject.

<sup>9</sup> Like the "herald" in *Meir*, ii, Pl. xv, p. 24.

<sup>10</sup> These foreigners are coloured red like the Egyptians; cf. BORCHARDT, *Grabdenkmal des Königs Sahu-re*, ii, Pl. 5, for foreigners of similar colour and physiognomy. In view of the inscription above a group of bulls on Pl. IV, the foreigners must be *šmw*; see below, p. 13, with footnote 9.



being pushed and dragged into an appropriately respectful attitude by a pair of ushers. The name of the foremost of the two foreigners seems to be Kha-wesheb (*H<sup>3</sup>-wšb*); the second has his title (but no name) written in front of him: "[Member] of a department of the cattle-farm."<sup>1</sup> Behind these five men are the remains of a smaller figure with a wavy staff,<sup>2</sup> perhaps a Beja (?) herdsman, leading a great fatted ox. Below this register are two oxen, each led by a naked Egyptian herdsman, and a great bull in charge of another Beja herdsman who leans upon the branch of a tree which serves him as a staff<sup>3</sup>; it is unfortunate that the head of this Beja is destroyed. The plaster reliefs at the west end of the bottom register evidently represented a scribe seated writing at his bureau (cf. NEWBERRY, *Beni Hasan*, i, Pl. xxx, bottom register) with the "Scribe of the Cattle" standing behind him. The latter, perhaps, held out a document for Ukh-hotp's acceptance. The centre and east end of this register are occupied by a long-horned ox led by yet another Beja herdsman,<sup>4</sup> and followed by the "*w<sup>c</sup>b*-priest of Sekhmet, Nezem's son, Ukh-hotp's son, Heni the Middle." This Heni, it will be noticed, carries a papyrus-roll  in his left hand. The three unfinished figures carved in the stone are very like what the substituted plaster figures<sup>5</sup> must have been; the difference lies in the size of them rather than in the *motif*. Of the one farthest to the right only the legs have been carved. In front of him is a scribe seated at his bureau and busy writing, while in front of him again stands a herald (?) holding his spatulate rod passed under his left armpit to be out of the

way. With his arms humbly crossed upon his breast he thus addresses the Nomarch: "May thy heart be pleased with the Superintendent of the Cattle and his scribe!"

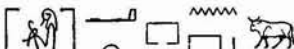
Above Ukh-hotp there are two inscriptions. The fragmentary one on the right represents, perhaps, the words of the official Ukh-em-saf who heads the line of figures in register 1: "May thy heart be pleased with the counting (?) of thy (?) cattle [. . ? . .] . . . [. . ? . .]"<sup>6</sup> The inscription on the left, Ukh-hotp's reply, reads: "How excellent it is! Let it be given to the undertaker (*wt*) Ikri that he may preserve (?) it."<sup>7</sup>

NORTH WALL: CENTRE AND EAST END (2).

(Pl. IV)

#### Upper Registers.<sup>8</sup>

This scene is terribly smashed, and, in addition, the surface of the stone is much injured from exposure to the weather. What is left suggests that the Nomarch was here represented fowling in the papyrus swamps, seeing that on the opposite wall he is depicted as fishing (see Pls. VI-VIII). At the west end of the scene is a man bending beneath a heavy bundle of reeds gathered in the dense papyrus thicket hard by; above this thicket doubtless once fluttered a swarm of birds—the object of the noble sportsman's boomerang. To the right of the thicket is the reed canoe which contained the now destroyed figure of Ukh-hotp; the feet of one of his attendants, however, are preserved, as are also some of the clinging water-weeds through which the light craft has forced her way. The hippopotami and fish that throng the water, though much weathered, are fairly recognisable.

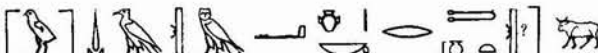
<sup>1</sup>  | *iry 't n pr ihw.*

<sup>2</sup> Cf. *Meir*, i, Pls. x and xxv, 2, and *Meir*, ii, Pl. xix, 3.


<sup>3</sup> Cf. *Meir*, ii, Pls. xix, 1, and xxx, 1. This Hamite seems to be one of the thin, deformed species.


<sup>4</sup> See *Meir*, ii, Pl. xviii, for a large-scale drawing of the head, and *op. cit.*, p. 39, for a detailed description.

<sup>5</sup> On the bureau, partly covered by the remains of the superimposed plaster figure, is a vase containing water for the moistening of the ink in the writing-palette.

<sup>6</sup> 

<sup>7</sup> 

For the particle , see ERMAN, *Gramm.*<sup>3</sup>, § 462.

<sup>8</sup> Reading .

<sup>8</sup> Stone with a very thin finish of stucco.



Sen[bi],” who, it will be noticed, is wearing the youthful side-lock.<sup>1</sup> The animals at which Ukh-hotp was aiming must have been in the destroyed registers. At either end of the bottom register (the only one preserved) is a net supported at intervals on forked poles.<sup>2</sup> Between the two nets are the figures of four men in charge of various captured animals, which they are represented as offering to the Nomarch. No. 1 (destroyed), who drives along an oryx, thus addresses his master: “An oryx<sup>3</sup> for [thy] ka[s, O thou whom the Field-goddess?] praises!” No. 2, who holds an ibex<sup>4</sup> by one of its horns, is made to say: “An ibex for thy kas, O favourite of the Field-goddess!” No. 3, who was probably depicted carrying a gazelle, exclaims: “A gazelle (*ghs*) for thy kas, O thou whom the Field-goddess loves!” No. 4 seems to have been carrying a hyena (cf. Pl. XV, 1, and p. 22).

#### EAST WALL: SOUTH OF ENTRANCE<sup>5</sup> (4).

(Pls. V, 2, XXXIV, 2)

The southern half of the east wall has suffered no less terribly at the hands of vandals than the northern half, a few fragments of the bottom register ( $\beta$ ) and one scrap of the register above it ( $\alpha$ ) alone surviving.

#### Register $\alpha$ .

All that remains of the scenes in this register is the greater part of the figure of “[the Steward?] of the Silver House Khnem-hotp.”<sup>6</sup>















<sup>1</sup> See above, p. 4, footnote 1. For the side-lock cf. the figure of the young *Kȝy* standing behind his father *Shm-k*; in MURRAY, *Saqqara Mastabas*, i, Pl. vii; see also DAVIES, *Sheikh Saïd*, Pl. vi; NEWBERRY, *Beni Hasan*, i, Pl. xxxv, right end of top register.

<sup>2</sup> Cf. *Meir*, i, Pl. vi.

<sup>3</sup>               . . . .

<sup>4</sup>              

<sup>5</sup> These reliefs, so far as they are preserved, are carved in stone.

<sup>6</sup>              ; see below, p. 35.

#### Register $\beta$ .

At the north end of this register there seems to have been a party of sandal-makers plying their trade.<sup>7</sup> The rest of the register is occupied by carpenters working under the supervision of four (?) overseers (?).

#### SOUTH WALL<sup>8</sup> (5).

(Pls. VI–VIII, XXXIV, 2)

The south wall has been almost equally ruined. What remains of the decoration—very fine reliefs beautifully painted—depicts the Nomarch spearing fish<sup>9</sup> and his peasants catching them with net and line or snaring wild fowl. Ukh-hotp,<sup>10</sup> who stands in a reed canoe of the usual type, is accompanied by “his wife, his beloved one, whom he praises, his darling, Mistress of the House, Thut-hotp,” “his daughter, his beloved one, Mersi,” and a son (?).<sup>11</sup> Behind Ukh-hotp also—doubtless supposed to be with him in the boat—stand three much injured male figures; there were, perhaps, one or two more similar rows above them.<sup>12</sup> Mersi, referring to the bird she is holding in her hand, calls out to her father: “O Prince, I have brought this bee-eater.”<sup>13</sup> Just under the prow of the canoe is a small reed skiff containing two fishermen, one of whom, lolling at ease in the stern, has just secured a catch on the end of his line, while his companion, standing upright in the bow, is pulling his loaded net out of the water. This man’s head is remarkably like that of the ivory proto-Egyptian statuette

<sup>7</sup> Cf. NEWBERRY, *Beni Hasan*, i, Pl. xi, register 1; ID., *Rehmarra*, Pl. xvii, register 2.

<sup>8</sup> The reliefs at the east end and centre of the wall are carved in stone covered with a very thin coating of stucco; those at the west end are partly moulded in plaster.

<sup>9</sup> See BORCHARDT, *Grabdenkmal des Königs Sahure*, ii, p. 30.

<sup>10</sup> Destroyed except for part of one leg.

<sup>11</sup> Only part of his kilt and a foot are preserved.

<sup>12</sup> Cf. NEWBERRY, *El-Bersheh*, i, Pls. viii, ix; L., D., ii, Pls. 60, 77.

<sup>13</sup> See GRIFFITH, *Kahun Papyri*, p. 100.



from Hierakonpolis reproduced by ELLIOT-SMITH in *Ancient Egyptians*, p. 52, fig. 2.<sup>1</sup> The usual birds flutter above the papyrus thicket or perch on the swaying reeds among which they have built their nests. In accordance with immemorial tradition an ichneumon is depicted as clambering up a bending papyrus-stem in order to steal a fledgeling from its nest, the parent bird meanwhile making frantic efforts to drive away the ruthless foe.

Of the top surviving register in the eastern half of the wall nothing remains but two very weathered fragments of a fowling scene. In the left-hand fragment the cloth and outstretched arms of the signaller are still recognisable, while in the right-hand one we can just distinguish part of the figure of a man lying on his back and pulling for all he is worth at the rope attached to the clap-net.<sup>2</sup> The bottom register in this half of the wall is occupied by a group of fishermen drawing in a large drag-net<sup>3</sup> full of fish, under the surveillance of their overseer who leans upon his staff. Both the figures and the accompanying inscriptions are much weather-worn, the latter so much so that it is impossible to determine exactly the spaces once occupied by signs. One of the men to the left of the overseer cries: "Give a real good pull<sup>4</sup> for Ukh-ḥotp, the Possessor of a *ka*!"<sup>5</sup> The fish, both those caught in the net and those that dart to and fro among the stalks of the lotus-flowers, are exquisitely carved or moulded, as the case may be, and have been very carefully painted; but a great deal of the paint has been worn off by the action of

the wind-blown sand. In addition to the fish there are the usual crocodile and hippopotami, and a pair of water-fowl; the turtle<sup>6</sup> is a less common feature.

#### WEST WALL: NORTH OF APPROACH TO STATUE-RECESS (6, 7).

(Pls. IX, XXVIII, XXXIII, 1)

The doorway admitting to the inner room occupies most of this part of the west wall. All the available wall-space beside the jambs and above the architrave is covered with a very remarkable painted spiral design, for a large and coloured facsimile of which see Pl. XXVIII. It is interesting that the cartouches above the statue-recess fix the date of this pattern to the reign of Amenemhet II, *circa* 1938–1903 B.C.

#### *Doorway admitting to Inner Room.*

##### *Architrave.*

Upon the architrave is a mortuary prayer of the usual character in five lines<sup>7</sup>: "An offering which the king gives and Osiris Lord of Busiris, which Anubis Who is on his Hill gives, which Thoth gives, which the northern *Ītr't* and the southern *Ītr't* give, which the Great Ennead of Gods that is in Heliopolis gives, and all the gods—may they grant thee a thousand of bread, beer, flesh, fowl, linen thread, and clothing, and a thousand of everything good and pure whereby the god lives, for the *ka* of him who is honoured by Hathor Mistress of Cusae, the Baron, Nomarch, Superintendent of the Priests of the Mistress of Heaven,<sup>8</sup> Sem-priest (*sm*) of the Mistress of the Two Lands, He who is over the Secrets of that which One (alone) sees,<sup>9</sup> the Nomarch Ukh-ḥotp the Justified!"

<sup>1</sup> This suggests that even in Middle Egypt as late as the XIIth Dynasty some sections of the population—especially perhaps those *fellāhīn* whose occupations lay in the swamps between the cultivation and the desert—were still unaffected by the Armenoid influx. In this connection see *Meir*, ii, Pl. xviii, 15, and p. 40, viii.

<sup>2</sup> Cf. *L., D.*, ii, Pl. 46, register 3.

<sup>3</sup> The cords of the net, indicated by thick black lines in the drawing, are white in the original.

<sup>4</sup> See *Meir*, ii, p. 13, footnote 7.

<sup>5</sup> See *Meir*, ii, p. 22, footnote 2.

<sup>6</sup> Cf. NAVILLE, *Deir el-Bahari*, iii, Pl. lxix.

<sup>7</sup> Carved in the stone.

<sup>8</sup> Cf. *σέβουσιν* (i.e. the Cusites) 'Αφροδίτην Οὐρανίαν αὐτὴν καλοῦντες (AELIAN, *De Natura Animalium*, x, 27).

<sup>9</sup> See DAVIES, *Deir el-Gebrāwī*, ii, p. 2, footnote 4.

*North Jamb (6).*

The decoration of this jamb consists of two vertical lines of titles and attributes above a small and much damaged figure of Ukh-hotp, who is seated upon a chair holding a handkerchief in one hand and a long staff in the other.<sup>1</sup> The inscription is as follows<sup>2</sup>: "The Baron, Nomarch, Treasurer, Confidential Friend, Satisfying the King (*ny-sw't*) in all his conduct, Valiant Director (of Public Works) to the King,<sup>3</sup> whom he (the sovereign) praises in the daily affairs of every day, the Honoured Nomarch, Ukh-hotp's son, Ukh-hotp."

*South Jamb (7).*

The decoration of the south, like that of the north, jamb, consists of two vertical lines of titles and attributes above a small seated portrait of Ukh-hotp<sup>4</sup>: "The Baron, Nomarch, Superintendent of the Priests of Hathor Mistress of Cusae, Lector of the Great Ennead of Gods, He who is over the Mysteries of Uto and Nekhbet<sup>5</sup>

(*w:dy*), Furbisher of the Diadem,<sup>6</sup> Chief of the Notables (*wrw*) of Upper Egypt, the Nomarch, Ukh-hotp's son, Ukh-hotp the Justified."<sup>7</sup>

WEST WALL: SOUTH OF APPROACH TO  
STATUE-RECESS (12).

(Pls. X, XI, XXIX, XXXIII, 1, XXXV, 1, XXXVI, 1, XXXVII, 1, 2)

This part of the west wall is occupied by the list<sup>8</sup> of Ukh-hotp's predecessors in the nomarchy and their wives. The list, to which reference has already been made in *Meir*, i, pp. 9, 12, and 15,<sup>9</sup> consists of six double registers,<sup>10</sup> the upper row in each being of the nomarchs, the lower one of their wives, one to every nomarch. The former sit each upon an ebony chair holding a staff in the right hand and a handkerchief<sup>11</sup> in the left, while the latter squat on a green rush-mat or carpet, holding alternately a lotus-flower and a handkerchief. The names,<sup>12</sup> beginning at the top and proceeding from left to right, are as follows<sup>13</sup>:—

*Register 1.*

NOMARCH.	HIS WIFE.
1. Name destroyed.	....  , [Mers]i.
2.       "      "	....   , [Thut?]-hotp.

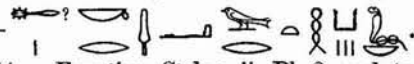
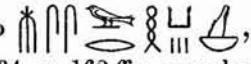

<sup>1</sup> The hieroglyphs are carved in the stone, the figure below is moulded in stucco.

<sup>2</sup> Published by CHASSINAT, *Rec. Trav.*, xxii, p. 75.

<sup>3</sup> *Hrp kn n hr ny-sw't*.

<sup>4</sup> The hieroglyphs are carved in the stone, the figure below is moulded in stucco.

<sup>5</sup> For this title cf. SETHE, *Urk.*, iv, 483, l. 13; Brit. Mus. Stela 839 = *Egyptian Stelae*, ii, Pl. 7 (I owe this reference to Dr. A. H. GARDINER); see also above, p. 10, footnote 2.

<sup>6</sup> Reading . For this title GARDINER refers me to , Brit. Mus. Stela 574 = *Egyptian Stelae*, ii, Pl. 8, and to an article by SPIEGELBERG in *Ä. Z.*, 34, p. 162 ff.; see also above, p. 10, footnote 2, and cf. perhaps  in DAVIES, *Deir el-Gebrāwi*, i, p. 8, no. 12.

<sup>7</sup> Published by CHASSINAT, *op. cit.*, p. 75.




<sup>8</sup> The whole of this series of reliefs is in stucco.


<sup>9</sup> Published by CHASSINAT, the discoverer of the tomb-chapel, in *Rec. Trav.*, xxii, pp. 76 and 77. The list has suffered considerable damage since it was first uncovered in 1899, partly from the action of the wind-driven sand and partly from the blows of the stones and rubbish that ran down the face of the wall when SEYD BEY KHASHABEH's workmen were digging on the slope just above (see *Meir*, i, p. 15).

<sup>10</sup> There cannot have been more than these twelve rows unless (which is most unlikely) the room was higher here than on the north side of the approach to the statue-recess.







<sup>11</sup> See above, p. 11, footnote 7.

<sup>12</sup> Restorations of hieroglyphs from CHASSINAT's copy in square brackets [ ].

<sup>13</sup> Each man's name is preceded by , "nomarch," and each woman's by , "his wife," the attribute  (in the case of the women), "the Justified," following each name.

NOMARCH.	HIS WIFE.
3. Name destroyed.	Name destroyed.
4. Name and figure destroyed.	„ „
5. „ „ „	....  , [Mer]si. <sup>1</sup>
6. „ „ „	Name and figure destroyed.
7. „ „ „	„ „ „
8. „ „ „	„ „ „
9. „ „ „	„ „ „
10. „ „ „	„ „ „

## Register 2.

NOMARCH.	HIS WIFE.
11.  , S . . nu.	 , Hetept . . . . <sup>2</sup>
12. Name destroyed.	 , . . . ., N . . . .
13. „ „	 , Meritef.
14. ....  , .... ḥotp.	 , Seḥ . . . .
15. Name destroyed.	Name and figure destroyed.
16. Name and figure destroyed.	„ „ „
17. „ „ „	„ „ „
18. „ „ „	„ „ „
19. „ „ „	„ „ „
20. „ „ „	Only part of one leg and foot preserved.


Register 3.<sup>3</sup>


NOMARCH.	HIS WIFE.
21.  , Rensi.	 , Meritef. <sup>4</sup>
22.  , <sup>5</sup> Iam.	 , Senb.


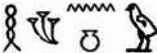

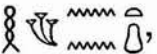
<sup>1</sup> Possibly our Ukh-ḥotp's immediate predecessor is the first nomarch on the list. If so, and if the names of the wives of nos. 1, 2, and 5 have been correctly restored, then the wife of no. 1 must be Mersi the wife of Ukh-ḥotp (son of Iam and owner of tomb-chapel A, No. 3; see *Meir*, i, pp. 11-13) and the mother of our Ukh-ḥotp, owner of this tomb-chapel (B, No. 4); the wife of no. 2, Thut-ḥotp, will be the wife of Senbi (owner of tomb-chapel B, No. 3, and son of Ukh-ḥotp and Thut-ḥotp; see pedigree, *Meir*, i, p. 13); the wife of no. 3 will be the wife of Iam (who, though I have not suggested it in *Meir*, i, pp. 11, 12, may well have been nomarch for a short time after the death of his brother (?) Ukh-ḥotp, before his nephew (?) Senbi held that office; see pedigree); the wife of no. 4 will be the wife of Senbi's son Ukh-ḥotp (owner of tomb-chapel B, No. 2); and the wife of no. 5, the Mersi who was the wife of Senbi (owner of tomb-chapel B, No. 1). In that case the names of the first five nomarchs in register 1 must be restored to: 1. Ukh-ḥotp, 2. Senbi, 3. Iam, 4. Ukh-ḥotp, 5. Senbi.

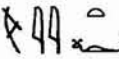

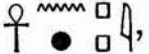
<sup>2</sup> Perhaps Hetept should be restored? Hetept, however, occurs as name of a female (LIEBLEIN, *Namen-Wörterbuch*, 169, 170, 198).

<sup>3</sup> CHASSINAT's copy commences here; he does not publish the fragmentary names in registers 1 and 2.

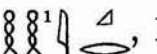
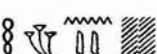
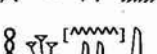

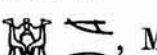

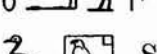
<sup>4</sup>  is omitted after this name.

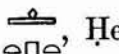
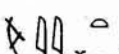
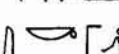
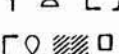
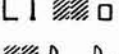
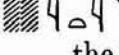

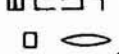
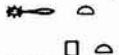
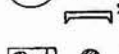
<sup>5</sup> For this spelling cf.  as variant for  (Ä. Z., 47, p. 126, l. 3); see also ERMAN, *Zur ägyptischen Wortforschung*, ii, iii (*Sitzungsberichte der Königl. Preuss. Akademie der Wissenschaften*, 1912, xxxix), pp. 962, 963.

- NOMARCH.
23. , Ipi.
24. , Henu.
25. , Hen[u?].
26. Name and figure destroyed.
27. " " "
28. " " "
29. Part of chair only preserved.
30. , Henenta.

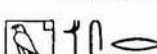

- HIS WIFE.
- , Meritef.
- Name and figure destroyed.
- " " "
- " " "
- " " "
- Name destroyed.
- ...., Mer....
- , Ankh-Pepi.


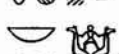
Register 4 (see Pls. XXXVI, 1, XXXVII, 2).



- NOMARCH.
31. , Heh-iker.
32. , Heni-....
33. , Heni-iker.
34. Name and figure destroyed.
35. " " "
36. Name destroyed.
37. , Hepi-ô.
38. , Mer-Kis.<sup>2</sup>
39. , Nefer-khau.
40. , Si-Hathor.

- HIS WIFE.
- , Hetept.
- , Meritef.
- , Iket.
- , Ankh-Pepi.
- , .... it Shert(?) (*i.e.* .... it the Little).
- , Het-yah.
- , Pekhert.
- , Neb-pet.
- , Khuit-Hathor.
- , Hen[u?].<sup>3</sup>

Register 5 (see Pls. XXXVI, 1, XXXVII, 1).

- NOMARCH.
41. , User-Hathor.
42. , Hathor-....
43. Name and figure destroyed.

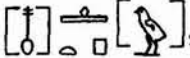

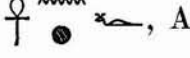

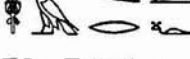
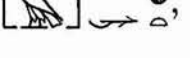
- HIS WIFE.
- , Nefer-tekh[u].
- , Nebt-Kis.
- Name and figure destroyed.

<sup>1</sup> CHASSINAT incorrectly reads  instead of .



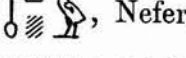
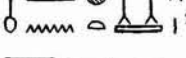
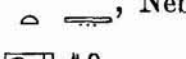
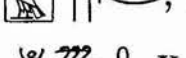
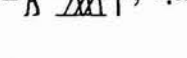
<sup>2</sup> See *Meir*, i, p. 1, footnote 3; *Meir*, ii, p. 31, footnote 3.

<sup>3</sup> For Henu as a woman's name see LIEBLEIN, *Namen-Wörterbuch*, 466.

## NOMARCH.





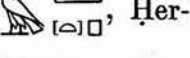
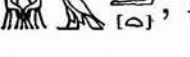
44. Scrap of chair only preserved.  
 45. , Nefer-ḥotp.  
 46. , Nefer-khent.  
 47. , Ankhef.  
 48. , Nefer-khent.  
 49. , Ukh-em-meref.  
 50. , Nekht-Ḥor.

## HIS WIFE.

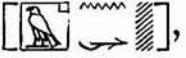
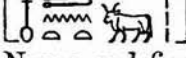

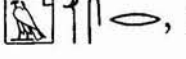

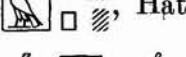
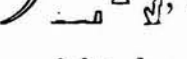
- , Hathor-em- . . . .  
, Mereret-Ḥor.  
, Nefertu.<sup>1</sup>  
, Nefer-menkhet.  
, Nebt-towi.  
, User-Hathor.  
, Ka-baus.

## Register 6 (see Pl. XXIX).

## NOMARCH.

51. ,<sup>2</sup> Ukh-em-meref.  
 52. Name and figure destroyed.  
 53. " " "  
 54. , Nekht-Ḥor.  
 55. , . . . . s . . . .  
 56. , Kis- . . . . nen.  
 57. , Her-ḥotp.  
 58. , Kis-em-ḥet.  
 59. Name destroyed.

## HIS WIFE.


- , Nekht-Hathor.  
, Nefer-thentet.<sup>3</sup>  
 Name and figure destroyed.  
 " " "  
, Zed . . . .  
, User-Hathor.  
, Yakh-Hathor.  
, Hathor . . . . p . . . .<sup>4</sup>  
, Mat.

At the north end of the bottom register Ukh-ḥotp gives us his reasons for setting up this pious memorial, in an inscription of three vertical lines: "I made this in order that their names might endure for ever, in order that

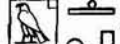
there might be a 'coming forth unto the voice'<sup>5</sup> with the daily fare of every day by<sup>6</sup> the successive<sup>7</sup> lectors and priests of the Grotto-chapel (*ḥrt*) eternally."

As suggested in footnote 1, p. 17, the list is

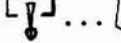

<sup>1</sup> See LIEBLEIN, *op. cit.*, 1580.

<sup>2</sup> In CHASSINAT's copy there is no , but see above, register 5, Nomarch no. 49.

<sup>3</sup> See Meir, i, p. 2, footnote 4.

<sup>4</sup> CHASSINAT reads .

<sup>5</sup> I hope shortly to publish an article on *pr-tr-ḥrw* in the *Journal of Egyptian Archaeology*.


<sup>6</sup> Cf.  . . .  (L., D., ii, Pl. 5 = *Aegyptische Inschriften aus den Königlichen Museen zu Berlin*, i, p. 86).

<sup>7</sup> *Hpr-tyw*(?)*-sn*. ERMAN, *Gramm.*<sup>3</sup>, § 431.



perhaps headed by Ukh-hotp son of Iam<sup>1</sup> (the immediate predecessor of the owner of this tomb-chapel) and his wife Mersi; but unfortunately the names of the first twenty nomarchs, which would have carried us back well into the XIth Dynasty, are, except for scraps of nos. 11 and 14, entirely destroyed. Is there any evidence to support the idea that this list is possessed of real historical value, and that, apart from Ukh-hotp son of Iam's immediate predecessors, the names of the nomarchs are arranged in chronological order? Owing to the damaged condition of the list it is impossible to give a satisfactory answer to this question, but the case for and against such a theory is as follows:—It should be noted in the first place that a large number of the names of the nomarchs are definitely local,<sup>2</sup> thus indicating that these men were all rulers of Cusae, and that the list is not a mere enumeration of the ancestors and connections of the owner of this tomb-chapel, who were princes (sometimes contemporaneously) of neighbouring nomes. There are in all fifty-nine nomarchs. If an average of fifteen years is allowed to each nomarch's tenure of office, the earliest nomarch, no. 59, began to reign 885 years before the death of no. 1 (which probably occurred at the end of the reign of Sesostri I, *circa* 1935 B.C.; see *Meir*, i, p. 8), that is to say about 2820 B.C., some time during the IVth Dynasty (see BREASTED, *Records*, i, p. 40), when the existence of the local princes first becomes apparent (*Id.*, *History of Egypt* [ed. 1906], p. 79). Again, the name Rensi (no. 21) is perhaps that of a IXth-Xth Dynasty nomarch (see SETHE, in *Ä. Z.*, 49, p. 95). According to our calculation this prince would have flourished 315 years before the death of Ukh-hotp son of Iam, that is about 2250 B.C., at the period when, according to

BREASTED (*Records*, i, p. 41), the Herakleopolitan kings of the IXth-Xth Dynasties occupied the throne of Egypt.

Among the names 31-40 (of the nomarchs and of their wives) several are reminiscent of the VIth Dynasty.<sup>3</sup> Can Het-yah, the wife of nomarch no. 36 (whose name is unfortunately destroyed), be Het-yah the wife of Ankh-Pepi (or Pepiankh) the Middle (see *Meir*, i, p. 10)? According to our reckoning nomarch no. 36 began to rule about 2475 B.C., which practically makes him a contemporary of Pepi II, during whose reign the tomb-chapel of Pepiankh the Middle was excavated (see *Meir*, i, p. 6). The permissible addition of another forty to fifty years brings nomarch no. 36 well into the reign of Pepi II, *i.e.* 2515 to 2525 B.C., that monarch dying in 2476 B.C. (BREASTED, *Records*, i, p. 41). If the name of nomarch no. 36 should be restored as Ankh-Pepi the Middle, then the name of no. 37, Hēpi-ʿō (Hēpi the Great), must be a version of Hēpi-kem (Hēpi the Black), one of the "good names" of Ni-ankh-Pepi, the father of Ankh-Pepi the Middle (*Meir*, i, pp. 5, 9). The wife of this Ni-ankh-Pepi was called Pekher-nefert, of which name Pekhert may be an abbreviated form. If this surmise were correct we should have expected to find the names of Ankh-Pepi the Eldest and Seshsesht his wife between nos. 36 and 37 (see *op. cit.*, pp. 9, 10), while Set-ent-Pepi, the wife of Ankh-Pepi the Youngest, the owner of tomb-chapel A, No. 2, should, according to existing contemporary monuments, be the wife of nomarch no. 35 (see *op. cit.*, p. 10). Was nomarch no. 34 this Ankh-Pepi, CHASSINAT'S  being a mistaken reading of Set-ent-Pepi? The destruction of the names of nomarchs 34-36 renders these questions unanswerable. It is most unfortunate that there should be lacunae in the

<sup>1</sup> See *Meir*, i, pp. 11, 12.

<sup>2</sup> *E.g.* those of nomarchs nos. 38, 40, 41, 42, 49, 51, 56, 58, and wives nos. 38 (see p. 15, footnote 8), 39, 42, 44, 48 (see *Meir*, ii, p. 8), 49, 51, 52, 56, 57, 58.

<sup>3</sup> *E.g.* Hēni-iker (cf. *Meir*, i, p. 10), Hēpi-ʿō (cf. *op. cit.*, pp. 9, 10), Ankh-Pepi (cf. *ibid.*), Het-yah (cf. *id.*, p. 10), Pekhert (cf. *id.*, p. 9).

list at the very place where the existence of contemporary monuments would have enabled us to estimate its value as an historical record. But apart from the apparent inaccuracy of what would seem to be the VIth Dynasty portion of the list, further doubt is thrown upon the view that the names may be arranged in chronological order by the form of the name of nomarch no. 58, which savours rather of the XIIth than of the IVth Dynasty; indeed none of the names 41-59 strike one as being especially characteristic of the IVth-Vth Dynasties.

#### EXTERIOR OF APPROACH TO STATUE-RECESS.

(Pls. XII-XVI, XXX, XXXIII, 1, XXXVIII, 1)

##### *North Wall (8).*

(Pls. XII and XIII)

##### *Upper Registers.<sup>1</sup>*

Of these registers nothing is left but a standing figure of Ukh-hotp and the head and neck of a duck—showing that the Nomarch was depicted as receiving offerings of which poultry formed one of the items. Above Ukh-hotp's head are the remains of three lines of titles and attributes: "... True King's Acquaintance, Ready of Tongue, ... [. ?.] in the Great House,<sup>2</sup> Priest of Hathor, ... the Nomarch, Ukh-hotp's son, Ukh-hotp the Justified."

##### *Lower Registers.<sup>3</sup>*

At the west end Ukh-hotp, seated upon a chair, is being presented with live and slaughtered cattle, unguents, and poultry. There is a gaping wound in the throat of the butchered animal in the top row and the neck is bespattered with blood. Above the line of live cattle is written: "Giving the choicest *iw*-oxen as offering unto the Osiris, this Nomarch Ukh-hotp the Justified ..." The last three animals in the row, which

are clearly bulls, are separately labelled: "Bulls of ..." In the register below them are the remains of a table with vases of unguents laid upon it. Of the register depicting poultry being offered, only scraps of the east end are left, and these show us a man holding a crate in one hand and a live bird in the other. The inscription behind him reads<sup>4</sup>: "Offer these water-fowl! Behold the crate (?)<sup>5</sup> is full of good things (?) for the *ka* . . ."

Above the head of the seated Ukh-hotp there are three horizontal lines of inscription: "An offering which the king gives to Anubis, Piercer(?) of the Two Lands, Who is on his Hill, that he may grant a 'coming forth unto the voice' on the Monthly and Half-monthly Festivals, on the five Epagomenal Days, at the Supper (of the Beginning of the Year),<sup>6</sup> the *Wg*-festival, and all goodly festivals [of] the Blessed Dead [upon] the Mountain,<sup>7</sup> for the *ka* of the Honoured One, the Nomarch Ukh-hotp, born of Mersi, the Justified!" In front of lines 1 and 2 are the words: "... Ukh-hotp, for his *ka*," and in front of line 3: "... the Nomarch Ukh-hotp the Justified."

##### *East Face of Entrance (9, 10).*

(Pls. XV, 1, XVI, 1, XXXIII, 1)

The decoration of the east face of the jambs of the entrance of the approach to the statue-recess consisted, it would seem, of reliefs depicting rows of servants carrying offerings.

##### *North Jamb<sup>8</sup> (9).*

The east face of this jamb is much injured, and only the bottom register is preserved. It is



<sup>4</sup> = cf. = DAVIES, *Ptahhetep*, ii, Pl. v, register 1.

<sup>6</sup> See above, p. 13, footnote 6.

<sup>7</sup> *I.e.* the cemetery on the high-desert slope.

<sup>8</sup> Reliefs in stone and stucco combined.

<sup>1</sup> The figure of Ukh-hotp is carved in stone and covered with a thin layer of painted stucco.

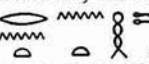
<sup>2</sup> See p. 2, n. 3, and SETHE, *Sage vom Sonnenauge*, p. 11, n. 2.


<sup>3</sup> Stucco reliefs.

occupied by two men, the one with an ibex, and the other carrying a hyena in his arms. They address their master in these words respectively: "An ibex for [thy *ka*]!" "A hyena<sup>1</sup> for [thy?] *ka* [?.?]<sup>2</sup>!" Above them are three horizontal lines of text reading: "Bringing young ibexes . . . by his servants of the estate (*pr dt*<sup>3</sup>), for the *ka* of him who is honoured [by the Lord of] Busiris(?), the Baron, Nomarch, Ukh-hotp's son, Ukh-hotp."

#### *South Jamb.<sup>4</sup>*

The two bottom registers, which for convenience sake we will label  $\alpha$  and  $\beta$ , are fairly well preserved. Above the head of the foremost man in  $\alpha$  are the feet of a figure belonging to the destroyed register above. In  $\alpha$  are three "cup-bearers" (*wdpw-w*),<sup>5</sup> the first of whom carries an earthenware(?) bottle containing some kind of drink, and the second a vase furnished with a neck and two spouts, in either of which latter a lotus-flower has been stuck.<sup>6</sup> The third, whose offering is broken away, is called the "cup-bearer of the Grotto-chapel (*hrt*) Henu-hak (*Hnw-h:k*)."<sup>7</sup> Above the cup-bearers in register  $\beta$ , who are loaded with loaves of bread, a jar of water(?), a bundle of papyrus-stems, and a reticule of woven straw(?), are three lines of descriptive text: "[Bringing] choice dainties, the best of the drink-stand (*wdhw*), the daily fare<sup>7</sup> of every day, the victuals appertaining to the feasts which usher in each season (*hbyt nt tp trw*), by the

<sup>1</sup> For the hyena as an article of food, see MURRAY, *Saqqara Mastabas*, i, p. 14; DAVIES, *Deir el-Gebrávi*, ii, Pl. xvii; L. D., ii, 11 (where the animal is described as , "a young (female) hyena"); and PETRIE, *Deshasheh*, Pl. ix. See also GAILLARD, *Revue d'Ethnographie*, Nov.-Dec., 1912, p. 329 ff.


<sup>2</sup> Cf.  (Pl. xiii, bottom register).

<sup>3</sup> See GARDINER, *Rec. Trav.*, xxxiii, p. 227, footnote 2.

<sup>4</sup> Combined plaster and stone reliefs.

<sup>5</sup> See *Meir*, ii, p. 34, under  $\overline{\text{Q}}$ .

<sup>6</sup> Cf. GRIFFITH, *Beni Hasan*, iv, Pl. xxvi, 1 and 2.

<sup>7</sup> Restore to ; see BRUGSCH, *Wörterb.*, p. 72.

cup-bearers of the estate<sup>8</sup> [for the *ka* of] the Honoured Baron and Nomarch, Superintendent of the Priests of Hathor, Ukh-hotp the Justified."

#### *South Wall<sup>9</sup> (11).*

(Pls. XIV, XXX, XXXVIII, 1)

The upper part of the wall is broken away. What remains of the reliefs consists of the lower half of a large figure of Ukh-hotp accompanied by officials and relatives. Ukh-hotp, who is shod with sandals and wears a long outer robe of fine transparent lineu(?), holds a staff<sup>10</sup> like that held by the Sem-priest Ankhi(?) on the south wall of tomb-chapel B, No. 1,<sup>11</sup> and by Senbi's son Ukh-hotp on the west wall of tomb-chapel B, No. 2.<sup>12</sup> Of the four surviving officials, nos. 1, 2, and 3 bear the titles "*w'b*-priest, *imy-hnt*,"<sup>13</sup> while no. 4 (the hinder one in the bottom register) is the "Superintendent of the Temple-land,"<sup>14</sup> Khnem-hotp."

Four registers of relatives are preserved.

#### *Register 1.*

Of no. 1, a male, whose name is destroyed, only the feet and part of a leg remain. No. 2, parts of whose feet are preserved, is possibly Ukh-hotp's son Amenemhet-ankh(?).<sup>15</sup> The name of no. 3, a woman, is destroyed.

#### *Register 2.*

No. 1 is "his brother Ukh-hotp." The name of no. 2, a woman, is destroyed.

<sup>8</sup> See footnote 3.

<sup>9</sup> Combined stone and stucco reliefs.

<sup>10</sup> The staff looks as if it was made out of, or was carved to imitate, a jointed reed or a long stalk of *dura*.

<sup>11</sup> *Meir*, i, Pl. x (register 2).

<sup>12</sup> *Meir*, ii, Pl. xv (register 3).

<sup>13</sup> See DAVIES, *Deir el-Gebrávi*, ii, p. 8 and Pl. vii (register 4), and *id.*, *Five Theban Tombs*, p. 13 and Pl. vi.

<sup>14</sup> Cf. *Meir*, ii, Pl. xv, p. 25.

<sup>15</sup> Here abbreviated to Amenemhet. On the south wall of the inner room the same person(?) appears as Ameni (see Pl. XXVI).



*Register 3.*

No. 1 is "his brother Sebek-hotp," and no. 2 "[his brother?] Hēni the Middle."

*Register 4 (Pls. XXX, XXXVIII, 1).*

The name of no. 1, a woman, is destroyed; that of no. 2 is "his sister Mersi."

INTERIOR OF APPROACH TO STATUE-RECESS.<sup>1</sup>

(Pls. XV, 2, 3, 4, XVI-XVIII, XXXIII, XXXVI, 2)

*North Side* (13, 14, 15).<sup>2</sup>

(Pls. XV, 2, 4, XVII)

Judging from the surviving fragments, the reliefs on the interior north wall of the approach to the statue-recess, and the west face and thickness of the north jamb of its entrance, were all devoted to the subject of funerary ceremonies and formed one continuous series.<sup>3</sup> The technique of these reliefs, which are arranged in three registers,<sup>4</sup> is very fine, and they are painted in brilliant colours with great attention to details.

*Register 1.*

"The Undertaker (*wt*) Ukh-hotp's son Ikri" is apparently performing the purificatory rite of "pouring water" (*s:t*).<sup>5</sup> This, however, according to most representations, consisted in the washing of the altar-table and of a kneeling priest's hands which are held over it (but see *Meir*, i, Pl. x, *Meir*, ii, Pl. x). Next to Ikri stands a thurifer (name not given), who is just about to drop into his flaming brazier a sweet-scented pastille.<sup>6</sup> Behind the thurifer are the first two of what

must have been a party of seven (?) men,<sup>7</sup> each with a vase of unguent. The accompanying—and much broken—inscription describes the scene as: "[The offering of] libation (*sic*) (*kbhw*), incense, unguents . . . ." Immediately above this line of text are large-scale reproductions of the articles that are being used in the ceremony depicted below. They are: 1. a  $\bar{\bar{Y}}$ -vase in a wooden rack, with water issuing from the mouth; 2. a flaming incense-brazier on a pottery ring-stand; 3. an alabaster (?) vase of perfume. 1. is labelled *mw s:t*, "water for pouring"; 2. *sntr*, "incense"; 3. *st-hb*, "*seth-heb*-unguent." The other six (?) vases of perfume and their labels are destroyed.

*Register 2.*

Here we have a representation of the offering of incense and libation,<sup>8</sup> with the "Undertaker Ukh-hotp's son Ikri" acting as thurifer. He is depicted in the act of scattering several grains of frankincense into the cup of burning charcoal at the end of his *shptyt*-censer.<sup>9</sup> The libationer who accompanies Ikri pours water from a large vessel (which he holds in both hands) into a small bowl placed upon the ground. Near by another functionary has just laid on a table three loaves of bread to which he will shortly add the two held out to him by his waiting companion.<sup>10</sup> The remaining three (?) figures in this row are destroyed, except for a foot and hand of the foremost of them. What is left of the explanatory text reads as follows: "Bringing incense, libation (*kbhw*), bread, drink, every good and pure thing [whereon the god] lives . . . ." Between this inscription and register 1 are a series of objects connected with the scene below. They are: 1. a pan of burning incense placed upon a tall stand; 2. a libation-vessel in a wooden rack,

<sup>1</sup> For particulars of the ceiling decoration, see above, p. 10 and fig. 1.

<sup>2</sup> These reliefs are partly in stone, but mainly in stucco.

<sup>3</sup> The scenes on this side of the "approach" amount to an illustrated version of the ordinary "List of Offerings."

<sup>4</sup> Of the scenes on the west face and thickness of the north jamb (14, 15) only register 3 is preserved.

<sup>5</sup> *SETHE*, *Pyramidentexte*, § 16.

<sup>6</sup> Cf. GRIFFITH, *Beni Hasan*, iv, Pl. xvii.

<sup>7</sup> I.e. one man for each of the seven unguents (*st-hb*, *hknw*, *nham*, *sft*, *tw:t*, *h:tt-š*, and *h:tt-thnw*) that regularly formed part of the burial outfit.

<sup>8</sup> See *Ä. Z.*, 50, p. 69 ff.


<sup>9</sup> See above, footnote 6.

<sup>10</sup> Cf. GRIFFITH, *Siut*, Pl. 7, ll. 290-2; Pl. 8, ll. 307-9.

with water flowing from the spout; 3. a table loaded with offerings of food; 4. a basket containing two conical loaves of bread. Object no. 1 is labelled "Fire for incense," no. 2 "Libation—drop by drop," and no. 3 "Altar (*hwt*)—present<sup>1</sup> the 'coming forth unto the voice' (*pr't-r-hrw*)!" The label attached to no. 4 is destroyed.

### Register 3.

In this register a procession of men carrying bread and other offerings is headed by "the Undertaker (*wt*) Ukh-hotp's son Ikri the Justified," who holds a pan or basket containing a large conical loaf.<sup>2</sup> The explanatory inscription reads: "Bringing dainties (*stp't*)<sup>3</sup> by his children, by his brethren, by his subjects (*mr't*), by [his] lectors, by the *w'b*-priests,<sup>4</sup> by his servants (*bkw*)." Above the inscription is a row of offerings—an illustrated catalogue, as it were, of the supplies that are being brought by the line of priests and tomb-servants in the scene below. These offerings are: 1. a reed-tray placed upon an earthenware ring-stand and containing a tall conical loaf and a pan or basket; 2. an altar-table<sup>5</sup> upon which are a conical loaf of bread and a jar with a pointed cover or seal; 3. a reed-tray on a ring-stand containing a joint of meat; 4. a large pan supported on a tall cylindrical stand; 5. destroyed; 6. only part of an alabaster(?) ring-stand remains. No. 1 is labelled "A *šns*-loaf and a porter's basket,"<sup>6</sup>



<sup>1</sup> Cf. SETHE, *Pyramidentexte*, § 58, b.  is imperative; see ERMAN, *Gramm.*, § 383.


<sup>2</sup> There are altogether ten men, of whom six are on the north wall (Pl. XVII) and the remaining four on the west face and thickness of the north jamb (Pl. XV, 2, 4).

<sup>3</sup> Here *stp't* clearly cannot mean "joints of meat" (see ERMAN, *Glossar*, p. 123).

<sup>4</sup> I.e. of the local temple (cf. GRIFFITH, *Siut*, Pl. 7, l. 273).

<sup>5</sup> A slab of alabaster laid upon a ring-stand.

<sup>6</sup>  'n *f't*, "a 'basket for carrying-on-the-head (*f't*)." See MURRAY, *Saqqara Mastabas*, i, p. 37, no. 24, for a variant writing. For the word ' = a -shaped "pan" or "basket," see BRUGSCH, *Wörterb.*, p. 158, and

no. 2 "A repast (*šbw*) (consisting of) a *šns*-loaf and a *dwic*-vase<sup>7</sup> (of drink)," and no. 3 "A *swt*-joint." No. 5, judging from the determinative —all that remains of the adjacent label—was a pot of incense or natron.

*South Side* (16, 17, 18).

(Pls. XV, 3, XVI, 2)


The interior south wall of the approach to the statue-recess and the thickness<sup>8</sup> of the south jamb of its entrance were once, as the surviving fragments show, decorated with a continuous series of painted plaster reliefs of exquisite technique. Of these, alas! only scraps of the two bottom registers (*a* and *β*) are left.

### Register *a*.

In this register there are only the remains of the figures of four men advancing in the direction of the statue-recess (Pl. XVI, 2). Nothing survives of this register on the thickness of the south jamb.

### Register *β*.

This register is occupied by a much mutilated butchery scene. The figures on the thickness of the south-jamb are almost entirely destroyed, and nothing is discernible except two damaged hieroglyphs, part of the carcase of an ox, and a scrap of the outline of a butcher (Pl. XV, 3). For the group at the east end of the south wall, cf. *Meir*, i, Pl. x (centre of register 4). Above the stooping figure towards the west end of the register is written: "The lector comes to perform the service (*r ir't ih't*)<sup>9</sup> for the Nomarch Ukh-hotp."

Id., *Suppl.*, p. 184. Evidently  is the basket so commonly carried on the heads of peasants; see for example DAVIES, *Ptahhetep*, ii, Pls. xv, xvi.

<sup>7</sup> The mouth of the vase is closed with a conical clay (?) stopper (cf. GRIFFITH, *Beni Hasan*, iv, Pl. xxvi, 4, p. 8).

<sup>8</sup> The west face of the jamb (17) is blank.

<sup>9</sup> I.e. to examine the meat and pronounce it ceremonially "pure." Cf. PAGET-PIRIE, *Ptah-hetep*, Pl. xxxvi, register 3.

*West Wall.*

(Pls. XVIII, XXXIII, 1, XXXVI, 2)

The figures of Ukh-ḥotp and various members of his family and household, which are depicted upon the narrow strip of west wall on either side of the statue-recess, are arranged in four registers.

*North of Statue-Recess (19).*

(Pl. XVIII, 2)

*Register 1.<sup>1</sup>*

This register is occupied by a large figure of Ukh-ḥotp holding a staff and wrapped in a long blanket, very like those worn at night or on a cold day by the modern *fellâhîn* and the Arabs of the western desert. The blanket is striped somewhat similarly to the garment worn by the huntsman in DAVIES, *Ptahhetep*, i, Pl. xviii, but instead of the stripes being of different colours, as in that case, they are all green. The green paint is stippled on; it is applied very densely at the upper edge of the stripe, but then gradually fades away, leaving the lower edge plain white (cf. a similar blanket worn by Ukh-ḥotp, owner of C, No. 1, son of Ukh-ḥotp and Heni the Middle, shown on Pl. XXXV, 2). In front of Ukh-ḥotp is written: "The Nomarch, Baron, Sem-Priest (*sm*), Master of every Kilt, Director of every Divine Office,<sup>2</sup> Ukh-ḥotp the Justified."

*Register 2.<sup>3</sup>*

In register 2 are Ukh-ḥotp's three sons, the first and tallest of whom—and therefore the eldest—is labelled "his son Senbi the Justified."<sup>4</sup>

<sup>1</sup> Partly in stone and partly stucco.<sup>2</sup> Cf. DAVIES, *Deir el-Gebrâwi*, i, p. 3, no. 23.<sup>3</sup> Entirely stucco.

<sup>4</sup> Perhaps this attribute denotes that Senbi was dead when this effigy of him was made? That might account for the youngest son being called Senbi without any qualifying distinction as in the case of the Pepiankhs (see *Meir*, i, pp. 9, 10, and 13). On the other hand, Ukh-ḥotp, owner of this tomb-chapel, had two brothers called Ukh-ḥotp without any qualifying adjunct (see Pls. XIV, XXII; p. 30, footnote 7; and p. 35).

The second, who is shorter than Senbi, is "his beloved son Amenemḥet-Ankh," while the third, who is shorter again—and therefore the youngest—is "his son Senbi."

*Register 3.<sup>5</sup>*

Each of the three figures is labelled "his brother," but no personal names are attached to any of them.

*Register 4.<sup>5</sup>*

All three figures are styled "his true favourite," but the man in the centre is in addition also called "the steward Si-nui (*S'-nwi*) the Justified."

*South of Statue-Recess (20).*

(Pls. XVIII, 1, XXXVI, 2)

*Register 1.<sup>6</sup>*

Ukh-ḥotp is muffled up in a garment shaped like that worn by him on the opposite side of the recess; but, judging from the traces of a frilled edge at the top, it was possibly made of linen, not, as the other seems to have been, of wool. He holds in his right hand a staff, and in his left a stick, to the apex of which three fox-skins<sup>7</sup> are appended. In front of him is written: "The Nomarch, Superintendent of the Priests, Ukh-ḥotp the Justified."

*Register 2.<sup>8</sup>*

The first of the three female figures is "his wife, Ukh-ḥotp's daughter, Thut-ḥotp," the second "his mother [Mersi],"<sup>9</sup> and the third "his daughter [Mersi]."

*Register 3.<sup>8</sup>*

The first of the three men is, as in the corresponding register opposite, "his brother." The

<sup>5</sup> Entirely stucco.<sup>6</sup> Combined stone and stucco relief.<sup>7</sup> This emblem is called a *ms't*; see above, p. 11, footnote 6.<sup>8</sup> Stucco only.<sup>9</sup> Cf. Pls. IV, XIII, XIX, and XXVII.



labels of the two other figures are destroyed, but there is good reason for supposing that they are brothers also (see below, p. 30, footnote 7, and p. 35).

#### *Register 4.*<sup>1</sup>


Of the three retainers of Ukh-hotp here depicted (see Pl. XXXVI, 2) no. 1 is "his true favourite," no. 2 "the truly beloved of his master," while in front of no. 4 to the words "his favourite" there has been added in paint—probably by the original of this portrait himself, in order that his name might be perpetuated eternally—"the follower (*šmsw*), Ukh-hotp's son Hetept (*Htp̄t*)."<sup>2</sup>

#### STATUE-RECESS.


(Pls. XIX, XXXIII, 1, 2)

As we have seen on p. 9, the statue-recess is situated in the centre of the west wall of the outer room; we also noted at the same time that it was once closed by double doors, for the pivots of which there are sockets in the lintel and threshold (see Pl. I, ground-plan, *A, B*).

#### *Architrave.*<sup>3</sup>

The top of the architrave is occupied by a winged disk below an elongated -sign, which is studded with stars. Beneath the wings at either end we read: "He of Edfu (*bḥdty*), Lord of Heaven." Below the winged disk, and filling the rest of the architrave, are the cartouches and attributes of Amenemhet II, thanks to which—the only instance of XIIth Dynasty cartouches<sup>4</sup>

at Meir—we are enabled to date approximately the other Middle Kingdom tomb-chapels on this site. The inscription is in two lines, the signs in the northern half of which read from left to right, and in the southern half from right to left. 1 (northern half): "Live the Good God, Lord of the Two Lands, King of Upper and Lower Egypt, Nubkaure (*Nwb-kꜥw-rꜥ*), beloved of Hathor!" 1 (southern half): "Live the Good God, Master of the Ceremonies (?) (*īrt īḥt*), King of Upper and Lower Egypt, Nubkaure, beloved of Hathor!" 2 (northern half): "Live the Good God, Lord of Joy, Son of Re, Amenemhet, Given Life and Stability like Re!" 2 (southern half): "Live the Good God, the Hero (*tmꜥ*), Amenemhet, Given Life and Stability like Re!"

On the north and south sides of the disk and inscription is an elongated -symbol.

#### *North Jamb (19).*<sup>5</sup>

The decoration<sup>6</sup> of the north jamb consists of the following inscription in two vertical lines: "An offering which the king gives, which Isis (?) and Hathor Mistress of the Two Lands give, which the Ennead of Gods in Cusae gives—bread, [beer], flesh, fowl, libations, incense, and perfume, for the *ka* of the Honoured One, Baron, Nomarch, Chief Lector, Scribe of the God's Book, Beloved of the God, Pleasing the God in the matter of what he desired (*i.e.* by fulfilling his wishes), the Nomarch, Ukh-hotp's son Ukh-hotp, the Possessor of Honour!"

#### *South Jamb (20).*<sup>7</sup>

The decoration is of the same nature as that of the north jamb: "An offering which the king gives, which Osiris Lord of Busiris gives, which Anubis Who is on his Hill gives—a 'coming

<sup>1</sup> Stucco only.

<sup>2</sup> For a large-scale reproduction of these added signs, see *Meir*, ii, Pl. xvii, figs. 75-79.

<sup>3</sup> Winged disk, &c., in stucco. The two lines of inscription are faintly indicated on the stone in very low relief covered thickly with stucco and painted.

<sup>4</sup> The VIth Dynasty cartouches appear only in compounds forming proper names, but they more or less fix the date of the tomb-chapel in which they occur (see *Meir*, i, pp. 5-11).

<sup>5</sup> The north and south jambs project about a centimetre beyond the rest of the west wall. This difference, though not indicated in the ground-plan (Pl. I), is quite clear in the photographs on Pl. XXXIII.

<sup>6</sup> Stucco only.

<sup>7</sup> Decoration in stucco only.

forth unto the voice,' with bread, beer, flesh, fowl, linen thread, wrappings, and everything good and pure, for the *ka* of the Honoured One, Baron, Nomarch, Favourite (*imy-ib*) of Horus Lord of the Two Lands, making smooth<sup>1</sup> the way of him who established him, the Nomarch, Superintendent of the Priests, Ukh-hotp horn of Mersi, the Justified!"

*Interior of Statue-Recess.*

(Pl. XX)

All three walls of the statue-recess are painted to imitate what is commonly supposed to be the façade of a house.<sup>2</sup> The design was carefully drawn to the scale of 1:2 by my friend Major FLETCHER. For a reproduction of this drawing and for particulars as to the colouring, see Pl. XX. The ceiling is blue studded with yellow stars; see above, p. 10, with fig. 1.

INNER ROOM.

(Pls. XXI-XXVII, XXXI, XXXII, XXXVII, 3, XXXVIII, 2, XXXIX)

The reliefs that decorate the walls of the inner room are all executed in stucco, the false door in the west wall, however, being carved in the stone.<sup>3</sup>

Below the reliefs is a black dado edged with a border of red and yellow (see fig. 3). The ceiling is painted salmon-pink to imitate granite, but there are no dark-red and blue spots (cf. GRIFFITH, *Beni Hasan*, iv, Pl. 21) as in the case of the statue-recess in tomb-chapel B, No. 2,<sup>4</sup> and the jambs and architrave of the doorway admitting to the inner room in tomb-chapel B, No. 3.<sup>5</sup>

NORTH WALL (21).

(Pls. XXI, XXII)

The north wall is divided into five registers, and the scenes are entirely concerned with funerary rites.<sup>6</sup>

*Register 1.*

Most of register 1 is occupied by a list of offerings, but at the east end there are the remains of the figures of two priests, the hinder of whom is reading out of a roll of papyrus.<sup>7</sup> The other figure is almost entirely destroyed, but the end of the cloth or brush that he holds, used

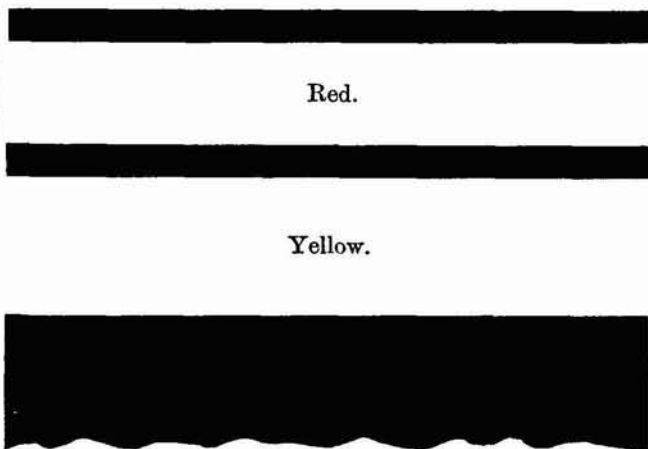


Fig. 3. Dado of Inner Room. Scale, 1:2.

in the ceremony of "Removing the Foot-prints,"<sup>8</sup> can still be recognised. Between these two priests is written: "... by (?) ([i]n?) the Chief Lector ... Khnumi<sup>9</sup> and ..." There are two similar functionaries at the end of a list of offerings on the south wall of tomb-chapel B, No. 2.<sup>10</sup>

<sup>6</sup> All the ceremonies and offerings depicted on this wall are for the benefit of the seated figure of Ukh-hotp on the west wall, north of the false door (see below, p. 34).

<sup>7</sup> He is clearly in the same attitude as the "Lector Henu" in the register below him.

<sup>8</sup> See *Meir*, i, p. 27, footnote 4; *Meir*, ii, p. 21, footnote 1; DAVIES-GARDINER, *Tomb of Amenemhät*, pp. 93, 94.

<sup>9</sup> Cf. Pl. XXIII, 2, register 1.

<sup>10</sup> *Meir*, ii, Pl. viii, p. 17; see also below, p. 35.

<sup>1</sup> *Mr* = lit. "to press."



<sup>2</sup> Cf. GRIFFITH, *Beni Hasan*, iv, Pl. xxi. What is represented may possibly be the entrance to a funeral tent; see QUIBELL, *Tomb of Hesy*, Pls. viii, ix, p. 9, and LANE, *Modern Egyptians* (ed. 1895), p. 486.

<sup>3</sup> For a description of the entrance, see above, pp. 9, 15.

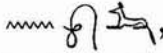



<sup>4</sup> See *Meir*, ii, p. 22.


<sup>5</sup> See *Meir*, i, p. 8.



## Registers 2 and 3.

At the west end of these two registers is a large table of variegated stone,<sup>1</sup> loaded with food and labelled "Table of Offerings" (*dbḥt-ḥtp*). To the left of the table is a large -shaped vase for libation, and to the right (in register 3) an interesting array of sacred implements and vessels—a number of adzes<sup>2</sup> and chisels,<sup>3</sup> a *psḥ-kf*,<sup>4</sup> a -angle,<sup>5</sup> a saw,<sup>6</sup> a finger-shaped object,<sup>7</sup>

<sup>1</sup> Cf. a similar table and ring-stands on Pl. XXV, and see below, p. 33, footnote 3.



<sup>2</sup> Some coloured yellow, some white. , "*nw*-adze of Wepwawet," is the generic term for any one of the ceremonial adzes used in the ceremony of "Opening the Mouth." The names of these adzes are  *mah* (?) (associated with the god Seth and said to be made of *bḥ*; SETHE, *Pyramidentexte*, §§ 13, 14),  *ntrty* (DAVIES-GARDINER, *Tomb of Amenemhêt*, Pl. xvii, p. 59; SCHIAPARELLI, *Libro dei Funerali*, i, p. 103),  *dw*-*wr* (SETHE, *op. cit.*, § 1329, c; SCHIAPARELLI, *op. cit.*, p. 103).


<sup>3</sup> Named  *mdtft*, made of *bḥ*; (see p. 35) and used for opening the deceased's eyes and mouth (DAVIES-GARDINER, *op. cit.*, *ibid.*; SCHIAPARELLI, *op. cit.*, p. 127 ff.). The blades are dark red, the handles light red.

<sup>4</sup> Named  *psḥ-kf* or  *kf-psḥ*; coloured white: an implement which was used to "make fast the jaws which were severed" (i.e. the jaws of the decomposed and dismembered corpse of Osiris; SETHE, *op. cit.*, § 30, a), and which at the same time enabled the jaws to move and the mouth to open (ID., *op. cit.*, § 30, b); see also NAVILLE, *Todtenbuch*, i, Pl. 2 (where this object is laid upon a table); ID., *Cemeteries of Abydos*, i, Pl. iv, 6; GRIFFITH, *Beni Hasan*, iv, Pl. xxv, 4; PETRIE, *Amulets*, p. 16; SCHÄFER, *Ä. Z.*, 43, p. 66 ff.


<sup>5</sup> See PETRIE, *Amulets*, p. 16, Pl. iv; see also p. 36.

<sup>6</sup> See LACAU, *Sarcophages Antérieurs au Nouvel Empire*, Pl. xl.

<sup>7</sup> Yellow with white bands; perhaps named  (see SETHE, *op. cit.*, § 1330, a, where it is called the "little finger of Horus," in which connection cf. SCHIAPARELLI, *op. cit.*, Pls. liii, lxi). A finger made of fine gold () was used like the *mdtft* to open the mouth and eyes of the deceased (DAVIES-GARDINER, *op. cit.*, p. 59; SCHIAPARELLI, *op. cit.*, pp. 128, 129; see also NAVILLE, *Cemeteries of Abydos*, i, Pl. iv, 6).

six tooth-shaped objects,<sup>8</sup> a -amulet,<sup>9</sup> various ewers, and a censer.<sup>10</sup> Placed upon tables or in racks are a collection of vases, some of which contain the usual unguents, and two bags of eye-cosmetic. The names of six of the seven varieties of unguents are still recognisable, viz. *st-ḥb*, *ḥknw*, *n[ḥnm]*, *tw*-*t*, *ḥtt-ḥnw*, *ḥtt-ḥs*. Left of the vases is written: "Presentation of unguents unto the Nomarch Ukh-ḥotp." The two bags of eye-cosmetic are labelled, the one, "A bag of green eye-cosmetic," the other, "A bag of antimony (*msdm*-*t*)."<sup>11</sup> The rest of the register is occupied by the carcass of an ox, a pile of joints of meat, and a party of butchers dismembering a slaughtered bullock; this last group is roughly executed in paint only.

Above the table of offerings we read: "An offering which the king gives, a thousand of bread, a thousand of beer, a thousand of flesh, a thousand of fowl, a thousand of linen thread, [a thousand of] wrappings, and everything [good and pure] for the Honoured Nomarch, Superintendent of the Priests, Ukh-ḥotp the Justified!" Immediately to the right of this inscription is a long line of priests engaged in funerary ceremonial. At the head of them is the *ḥnty sh-ntr*<sup>12</sup> (see next pair of figures), who kneels

<sup>8</sup> These apparently are the objects called  *b-t*, which were used, it would seem, to open the eyes and mouth of the dead (DAVIES-GARDINER, *op. cit.*, p. 59; SCHIAPARELLI, *op. cit.*, p. 140 ff.). Here they are coloured red, but in the tomb-chapel of Amenemhêt they are white (see DAVIES-GARDINER, *ibid.*).


<sup>9</sup> Coloured blue. The so-called "step" amulet is derived from the outline of a sedan chair which in ancient times formed part of the equipment of a royal tomb (SCHÄFER, *Ä. Z.*, 43, p. 66 ff.; PETRIE, *Amulets*, Pl. iv, 46).

<sup>10</sup> The vases and censer would be required for the lustrations, libations, and fumigations which occupied so important a place in Egyptian funerary ritual (see *Ä. Z.*, 50, p. 69 ff.).

<sup>11</sup> The modern Egyptian *kuhl*.

<sup>12</sup> I.e. "He who presides in the God's Booth." Of this title, a regular appellation of Anubis, replacing the usual *wt*, "undertaker" (see Pl. XXIII, 2; GRIFFITH, *Siut*, Pl. i; NAVILLE, *Deir el-Bahari*, iv, Pl. cx), I can find no instances




in front of a small table or altar over which he extends his hands while a priest named Henu the Younger<sup>1</sup> pours water upon them from a  $\nabla$ -vase. The ceremony of the washing of the priest's hands and the altar is usually labelled  *s't*, "Pouring (water)."<sup>2</sup> When this purification ceremony is ended, a libation and incense are offered for the resuscitation of the deceased.<sup>3</sup> The rite of libation is performed by two priests, of whom one, the *hnty sh-ntr*, kneels holding a  $\nabla$ -vase in his outstretched hands, while the other, probably Henu the Younger, standing behind him, pours water into the vessel from a large ewer.<sup>4</sup> Behind this pair stands a priest who offers incense<sup>5</sup> in a small brazier placed upon a cylindrical pottery (?) stand, while close beside him<sup>6</sup> "Ankh's son Henu" recites the prescribed formulae from a papyrus scroll.<sup>7</sup>

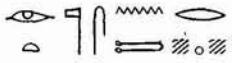
elsewhere (cf., however, a somewhat similar title discussed below, p. 32, footnote 2). But since the *wt* impersonated Anubis (the mortuary priests sometimes even wore a jackal-mask; NAVILLE, *Todtenbuch*, i, Pls. 11, 12), it is quite a natural title.

<sup>1</sup> He occurs again apparently as figure no. 6 in this register. He is probably the grandson of Henu the Younger (or Little) and the son of Ankh, both of whom are depicted on the west wall of tomb-chapel B, No. 2 (*Meir*, ii, Pl. x).

<sup>2</sup> See GRIFFITH, *Siut*, Pls. i, iii; MURRAY, *Saqqara Mastabas*, i, Pl. xxiii; NEWBERRY, *El-Bersheh*, i, Pl. xxiv; NAVILLE, *Deir el-Bahari*, iv, Pl. cx; in DAVIES, *Ptahhetep*, ii, Pl. xxxi, the descriptive text is destroyed. It must be to a similar prefatory lustration that the priest refers in *Ritual of Amon*, xxvi, 7-10 (MORET, *Rituel du Culte Divin Journalier en Égypte*, p. 170); cf. also throughout the whole "Ritual" the ever-recurring statement "I am pure."



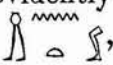
<sup>3</sup> See *Ä. Z.*, 50, p. 69 ff.

<sup>4</sup> This action is labelled , "Giving libation."

<sup>5</sup> In front of the priest is written , "Offering (lit. "doing") incense."

<sup>6</sup> Cf. NEWBERRY, *El-Bersheh*, i, Pl. xxxii.

<sup>7</sup> It is perhaps worth noting that at the present day in Upper Egypt and Lower Nubia recitations of the sacred writings on festival occasions are regularly accompanied by the burning of incense. Also a magician burns incense when, desiring to cast a spell upon someone, he reads aloud from his book of enchantments.


The group of kneeling lectors are chanting the "Spiritualization,"<sup>8</sup> a ceremony always closely associated with both the feeding of the deceased and the offering of incense and libation.<sup>9</sup> Above the kneeling lectors the words ...  are still legible, followed, after a long break, by , "[Reciting (?)] spiritualizations and spells"<sup>10</sup> ... for the Honoured One, the Nomarch, Ukh-ḥotp the Justified." Behind them the lector Henu, represented as reading out of a book, is, as the accompanying text informs us, engaged in "Bringing the Spirit unto his provisions (*šbw*)."<sup>11</sup> Next to Henu stands the "[Chief Lector] Khnumi,"<sup>12</sup> with his back to the rest of the figures in the register, and evidently therefore engaged in the ceremony of , "Removing the Foot-prints."<sup>13</sup>


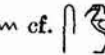

#### Register 4.


In the western half of this register is a row of kneeling figures, five of whom present baskets containing jars of wine of the five usual brands,<sup>14</sup> while the sixth figure is broken away and his descriptive label too much damaged to decipher.

<sup>8</sup> I hope to deal at length with this and the associated rites in a forthcoming Part of the *Journal of Egyptian Archaeology*.

<sup>9</sup> See NEWBERRY, *Beni Hasan*, i, Pls. xvii, xxxv, and *Id.*, *El-Bersheh*, i, Pl. xxxiv; DAVIES, *Ptahhetep*, ii, Pl. xxxi; *Meir*, i, Pl. x, and *Meir*, ii, Pl. x.

<sup>10</sup> Cf. , *Stele of Dhout*, ap. DAVIES-GARDINER, *Tomb of Amenemhêt*, p. 56; see also SETHE ap. BORCHARDT, *Grabdenkmal des Königs Sahu-re*, ii, p. 85.

<sup>11</sup>  (sic); for the dittography of  cf.  in MURRAY, *Saqqara Mastabas*, i, Pl. xxiii, register 1.

<sup>12</sup> Behind him are traces of the signs ; see above, p. 27.


<sup>13</sup> Cf. NEWBERRY, *Beni Hasan*, i, Pls. xvii, xxxv; see above, p. 27, footnote 8.

<sup>14</sup> See SETHE, *Pyramidentexte*, §§ 92-94; MURRAY, *Saqqara Mastabas*, p. 40.

In front of no. 1 we read: "Wine of [the Delta], offered unto [the Nomarch Ukh-hotp, Possessor of a *ka*!";<sup>1</sup> in front of no. 2 "White wine (*irp bš*),<sup>2</sup> offered [unto the Nomarch] Ukh-hotp, Possessor of a *ka*!"; in front of no. 3 "Wine of Eastern Buto, offered unto the Nomarch Ukh-hotp, Possessor of a *ka*!"; in front of no. 4 "Wine of Mareotis, offered unto the Nomarch Ukh-hotp the Justified!"; and in front of no. 5 "Wine of Syene, offered unto the Nomarch Ukh-hotp!" In the eastern half of the register are the joints and carcasses of different beasts, one of the latter of which is labelled: "An oryx, offered unto the Nomarch, Superintendent of the Priests, Ukh-hotp the Justified!" Above the last carcass in the row is written: "A young gazelle offered unto . . ."

#### Register 5.

In register 5 there were once the figures of eleven men with offerings, but two have been entirely destroyed. Each of the first five, who are lecturers, carries a fore-leg of beef. In front of no. 1 is written: "Utterance by the lecturers: 'O Osiris, Nomarch Ukh-hotp, take unto thee the discharge (?)<sup>3</sup> of the Eye of Horus, (namely) the fore-leg!'"<sup>4</sup> Nos. 6-10 all apparently hold (or held) a water-fowl. Above no. 6 (figure and name destroyed)<sup>5</sup> we read: "O Osiris, Nomarch Ukh-hotp, take unto thee the heads . . ."<sup>6</sup> No. 7's figure and name are destroyed, but nos. 8 and 9

are labelled "His brother Ukh-hotp,"<sup>7</sup> and no. 10 "His brother, Ukh-hotp's son Ini."<sup>8</sup> No. 11 holds a crate full of water-fowl on his shoulder and a single bird in his left hand. In front of him is written  *šd*, "A catch<sup>9</sup> (of water-fowl)."

#### EAST WALL: NORTH OF ENTRANCE (22).

(Pls. XXIII, 1, XXIV, 1, XXXI, XXXVII, 3)


Upon the narrow strip of east wall on the north side of the entrance are five registers of scenes which are entirely concerned with the feeding of the deceased Nomarch.

#### Register 1.

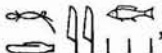
What is left of this register displays a row of men carrying one (or perhaps two) large reed-trays<sup>10</sup> loaded with joints of meat, poultry, and vegetables. The birds, it will be noticed, have been plucked and the entrails removed through a ventral incision.

#### Register 2 (see Pls. XXXI, XXXVII, 3).

To the left a cook squats on the floor beside a large pan or brazier full of glowing charcoal over which he is roasting a duck (*srw*)<sup>11</sup> transfixed on

<sup>7</sup> Judging from Pls. XIV, XVIII, 2, the Nomarch Ukh-hotp had certainly three brothers (six, if Pl. XVIII, 1, register 3, is not a mere duplication). No. 9 may be the brother Ukh-hotp who appears on Pl. XIV, and who is possibly the husband of Heni the Middle and the father of the owner of tomb-chapel C, No. 1 (see pedigree, *Meir*, i, p. 13). Perhaps under the name Ukh-hotp in front of no. 8 there was originally  followed by another proper name, as in the case of no. 10. On the other hand, Ukh-hotp may quite well have had two brothers of the same name as himself, as had Pepiankh the owner of tomb-chapel D, No. 2 (*Meir*, i, p. 9; cf. *op. cit.*, p. 10, footnote 1, p. 11, footnote 1). If he had six brothers, then nos. 6, 7 and 11 would be the three other brothers, two of them being Sebek-hotp and Heni the Middle who appear on Pl. XIV.

<sup>8</sup> For this name cf. *Meir*, ii, Pl. xv, p. 24.



<sup>9</sup> Cf.  "A catch (of fish)," *Meir*, i, Pl. iii, register 3.


<sup>10</sup> Coloured green.

<sup>11</sup> See GRIFFITH, *Hieroglyphs*, p. 23, col. 1.

<sup>1</sup> See *Meir*, ii, p. 22, footnote 2.

<sup>2</sup> BRUGSCH, *Wörterb.*, p. 178.

<sup>3</sup> Connected perhaps with , BRUGSCH, *Wörterb.*, p. 1070? If so, cf. for the same idea , MORET, *Rituel du Culte Divin Journalier en Égypte*, p. 170.

<sup>4</sup> Reading:  (cf. SETHE, *Pyramidentexte*, §§ 79, c, and 11, c).

<sup>5</sup> A foot of the offered water-fowl is alone preserved.

<sup>6</sup> Cf. SETHE, *op. cit.*, § 84, c.











a spit. He holds his free hand in front of his face to protect it from the glare of the fire. The accompanying inscription makes him ejaculate: "I have been over the blaze<sup>1</sup> since the world began (*ḏr pꜣwt*)! I have never seen such a duck as this!"











On the right two scullions are roasting a small ox (?) upon a revolving spit over a brazier similar to, but larger than, the one already mentioned. Either end of this brazier terminates in a forked upright (Y) or crutch upon which the spit revolves. The accompanying inscriptions are unhappily much damaged. The man on the left remarks<sup>2</sup>: "Turn the spit (?) that you may cause it (the meat?) to be done for the *ka* of Ukh-ḥotp!"



### Register 3.

This register is devoted to another kitchen scene. An assistant cook seated upon the ground is plucking (?) a water-fowl; upon a table in front of him is another similar bird trussed and ready for cooking. The accompanying inscription makes him address a fellow-servant thus: "Furnish<sup>3</sup> (the feast) for the *ka* of the Nomarch Ukh-ḥotp! I am giving you a bird (*ꜣpd*) to cook!"

On the other side of the table is another cook who holds in one hand a fan<sup>4</sup> and in the other a

<sup>1</sup> For the word  cf.       , "Gluth" der Kohlen, BRUGSCH, *Wörterb.*, Suppl., p. 578.

<sup>2</sup> Reading:         . For *msnh*, "turn," see BRUGSCH, *Wörterb.*, p. 704. For the unusual sign  see *Meir*, ii, Pl. xvii, 54, p. 35. For *hpr* = "done," "fully cooked," see DAVIES, *Deir el-Gebrāwi*, i, Pl. ix.

<sup>3</sup> For this meaning of *hws*, see GARDINER, *Ä. Z.*, 45, p. 129. Here also, as in instances cited by GARDINER, the medial *w* is omitted. The determ.  is doubtless a mistake for .





<sup>4</sup> The fan seems to be of much the same shape as the one included among the funerary furniture of Senbi in *Meir*, i, Pl. iii, register 1; cf. GRIFFITH, *Beni Hasan*, iv, Pl. xviii, 1.


spit on which a duck is transfixed. He is apparently fanning the duck, like the cook in DAVIES, *Sheikh Saïd*, Pl. x; but why he is doing so is not clear, for the bird rests, so it would seem, upon a low stand or table and is not being held over a brazier as in the *Sheikh Saïd* scene. The man as he waves the fan replies to the already quoted words of his companion: "I am doing your pleasure, my good sir!" The *chef*, who on a round of inspection has dipped his fingers in some food and is now sniffing them, remarks: "It is sweet<sup>5</sup> for the *ka* of [Ukh-ḥotp (?)]!" The heads of all these kitchen-employés have been shaved, and where the hair once was the skin is of an orange colour, the skin of the face and other exposed parts of the body being the usual red; in two instances the short sprouting bristles are indicated by dark-red spots.<sup>6</sup>

### Register 4.

Three men carrying large joints of meat suspended from yokes.

### Register 5.

Here three men are depicted carrying large jars<sup>7</sup> and vegetables in network reticules suspended from wooden yokes. The netting, which is solid black in the reproduction, is yellow in the original. Above the heads of the men is written: "The children of the Ruler (*hꜣk*) have gone forth carrying (*hr*) natron (*hsmnw*)." The determinatives of the word *hsmnw* preceding  (the determ. of quantity or plurality) are a loaf of bread  (white), a -vase (white), and  (green). Perhaps therefore the meaning of *hsmnw* in this case is not merely "natron" but articles of food and drink purified by being ceremonially washed in,

<sup>5</sup> In colouring the sign  the artist let fall from his brush on to the background two drops of green paint, as indicated in the black-and-white reproduction.

<sup>6</sup> Cf. Pl. XXXII, and *Meir*, ii, Pl. xviii, 16.

<sup>7</sup> The mouths of the jars are closed with clay stoppers (coloured black).



or sprinkled with, water in which natron had been dissolved?<sup>1</sup>




# EAST WALL: SOUTH OF ENTRANCE (23).

(Pls. XXIII, 2, XXIV, 2)

The scenes on the east wall south of the entrance are arranged in six registers. As on the north side, the space available is very narrow. Registers 1-4 are concerned with the funerary ritual, registers 5-7 with the feeding of the dead Nomarch.

## Register 1.

At the south end of the register a priest, labelled ,<sup>2</sup> pours water on to the hands of the "Undertaker" (*wt*),<sup>3</sup> who, kneeling as in Pl. XXI, register 2, holds them over a low table or altar.<sup>4</sup> The rite of "Giving the Libation" is performed by a *hm-k*, who pours water from a -vase into a  $\nabla$ -shaped vessel held by the kneeling "Undertaker *Ikri*,"<sup>5</sup> while behind him a priest offers incense in a brazier similar to the one depicted in Pl. XXI, register 2. At the north end of the register stands the "[Chief Lector(?)] Khnumi"<sup>6</sup> holding a staff and, once doubtless, a book<sup>7</sup> from which he is supposed to be reading the prescribed formulae.<sup>8</sup>

<sup>1</sup> Cf.    in SETHE, *Pyramidentexte*, § 23, b, which seems to mean water for libation in which two balls of natron have been dissolved.

<sup>2</sup> Perhaps this is a *nisbe*-form of *sh-ntr*, "the God's Booth," i.e. "a person attached to the God's Booth." This functionary would be the subordinate of the *wt*, who, identified with Anubis, is entitled *hnty sh-ntr*, "He who Presides in the God's Booth" (see above, p. 28).

<sup>3</sup> Doubtless the same person as the *wt* in the next group.

<sup>4</sup> As elsewhere, this ceremony is labelled *sst*, "Pouring (water)."

<sup>5</sup> This person also appears in Pl. XVII, registers 1 and 2.

<sup>6</sup> See Pl. XXII, registers 1, 2, and p. 27.

<sup>7</sup> Cf. the figure of Henu's son Ukh-hotp in register 3.

<sup>8</sup> Such as SETHE, *Pyramidentexte*, §§ 17-24, and *Ä. Z.*, 47, p. 126 (Outer Coffin of Neter-nekhty, feet-end, interior).

## Register 2.

This register is occupied by four kneeling lectors performing, as in Pl. XXII, the "Spiritualization" ceremony. The second lector on the right is the "Lector *Ikri*."<sup>9</sup> In a horizontal line above them and in a vertical line behind them we read: "Reciting spiritualizations by numerous lectors [. . . ? . . .] . . . [. . . ? . . .] . . . for his *kas*!"

## Register 3.

In this register are four funerary functionaries. In front of no. 1, who holds a staff, is written: "Reading the writing by the Chief Lector, Scribe of the Books, Henu's son Ukh-hotp." No. 2, who, as we know from his panther-skin vestment, is a Sem-priest, holds the cloth for "removing the footprints."<sup>10</sup> Nos. 3 and 4, as their labels tell us, are an *imy-hnt*<sup>11</sup> and "God's Treasurer"<sup>12</sup> respectively.

## Register 4.

Three men, followed by an official, bring gifts of water-fowl. The first, as he holds out for his master's acceptance a live bird, exclaims: "Take it, for thyself!" The fellow behind him, who carries a yoke on his shoulders from which two cages of water-fowl are suspended, also holds out a bird, and says to no. 1, who is evidently the spokesman of the party: "Present this *st*-duck!" No. 3, who carries two crates like no. 2, is in a hurry. "You who've lost your way (*nm*)," he shouts, "pass along! See, ages have gone by!"<sup>13</sup> In front of the official is written: "The Steward Naremu."

## Register 5.

Four attendants, with very curly hair or wigs, are about to lay a repast before the Nomarch.

<sup>9</sup> Perhaps identical with the Undertaker *Ikri* in the register above?

<sup>10</sup> See above, p. 27.

<sup>11</sup> Cf. Pl. XIV, and see p. 22 with footnote 13.

<sup>12</sup> Cf. NEWBERRY, *Beni Hasan*, i, Pl. xxxv, register 2 (beneath table of offerings in front of wife).

<sup>13</sup> Lit. "Times have come into existence!" Cf. the mod. Arabic الوقت راح, "It's getting late."

No. 1, a *hm-k3*, carries a basin and ewer in order to wash his master's hands before he starts eating; no. 2, also a *hm-k3*, carries the drinks; while nos. 3 and 4, who are each labelled "*w<sup>c</sup>b*-priest of the Grotto-chapel," carry low tables<sup>1</sup> upon which are loaves of bread and other food.

#### Register 6.

A butchery scene much injured.

#### SOUTH WALL (24).

(Pls. XXV, XXVI, XXXII, XXXVIII, 2,  
XXXIX)

#### Registers 1 and 2.

Most of register 1 is occupied by a broken list of offerings which, like that on the south wall of tomb-chapel B, No. 2,<sup>2</sup> terminates at the east end in a religious text, too much injured, alas! to be intelligible. At the west end of the register is a variegated stone<sup>3</sup> table<sup>4</sup> upon which have been laid slices of bread,<sup>5</sup> while near by are jars of drink fixed in stone ring-stands (Pl. XXXIX, 2), and various articles of food and other objects<sup>6</sup>

<sup>1</sup> Corresponding to the modern سفره which is brought in and set before the guests with the bread, and often the first course as well, laid upon it.

<sup>2</sup> See *Meir*, ii, Pl. viii.

<sup>3</sup> The stone table is coloured blue with white spots; in the centre of each white spot is a red dot. The stone ring-stands are coloured the same as the table, or else are plain blue or plain white (see Pl. xxxii).

<sup>4</sup> The table is supposed to stand in front of the large seated figure of Ukh-hotp on the west wall, south of the false door (reproduced on Pl. XXVII); Ukh-hotp's hand is extended as though he were about to partake of the food.



<sup>5</sup> See GRIFFITH, *Hieroglyphs*, p. 54. In this example the broad bands are yellow (the crust) and the narrow bands white (the crumb)—an attempt to show the slices of bread in perspective. In the example on the west wall, south of the false door (Pl. XXVII), the top of the crust (where it had risen beyond the mould and had been exposed to greater heat) is stippled with dark red. A good coloured example of similar slices of bread laid upon a table (from tomb-chapel C, No. 1) will, it is hoped, be reproduced in *Meir*, iv. For a good example of the conical loaves from which these slices of bread were cut, being baked in moulds, see DAVIES, *Deir el-Gebráwi*, i, Pl. xx.

<sup>6</sup> Such as ewers, a censer, bags of eye-cosmetic, and vases of unguents.

placed upon mats and tables or set in light wooden racks (Pl. XXXIX, 1). Most of register 2 was occupied by a row of priests and members of Ukh-hotp's family bringing fore-legs of beef and poultry. Portions of the lector who heads the procession, and his offering, are still preserved (Pl. XXXIX, 2). In front of him is written: "The Lector. Bringing dainties for the *ka* of Ukh-hotp." One of the men with a water-fowl is said to be "his son Ameni," while in front of the face of the preceding figure there are traces of the name Senbi.<sup>7</sup>

#### Register 3.








A line of various funerary functionaries and servants are bringing the supplies for a banquet<sup>8</sup> (Pl. XXXII). In front of the first man, who is labelled *w<sup>c</sup>dpw*,<sup>9</sup> "Cup-bearer," is written: "Bringing a repast (*ih<sup>t</sup>*)<sup>10</sup> by the Cup-bearers of the Estate (?)."<sup>11</sup> Figures nos. 1 and 2 are also "Cup-bearers," while no. 4 (see Pls. XXXII, XXXVIII, 2) is a *hm-k3*;<sup>12</sup> and, like the same functionary in Pl. XXIV, 2, carries a ewer and basin; no. 5 is an *imy-hnt*. Of the remaining figures which are preserved, two are "Cup-bearers" and the rest "Superintendents of the Kitchen."<sup>13</sup>

<sup>7</sup> The foot of the  and part of the  are still legible. Unfortunately these scraps of signs have been omitted in the black-and-white reproduction. See Pls. V, 1, XVIII, 2, for other representations of a son of this name.

<sup>8</sup> As in register 5, on east wall, south of entrance (Pl. XXIV, 2).

<sup>9</sup> See *Meir*, ii, p. 34, footnote 1.

<sup>10</sup> For *ih<sup>t</sup>* = "meal," "repast," see SETHE, *Pyramidentexte*, §§ 101, a, 121, c, 124, a, and GRAPOW, *Ä. Z.*, 47, p. 106.

<sup>11</sup> . Of the last signs  is certain,  is coloured green (a mistake for ). Though not shown in the black-and-white reproduction, there are traces of the top of . According to my note-book there are also traces of the head and neck of  below the first ; see also p. 35.

<sup>12</sup> His head is shaven, as is so often the case with officials connected with the food supplies; see above, p. 31, footnote 6.

<sup>13</sup> For this rendering of *imy-r*: *ist*, see GARDINER, *Ä. Z.*, 47, p. 95.



*Register 4.*

This register is entirely concerned with the butchering of cattle and the cutting up of their carcasses. In front of the first figure at the west end, who carries a tray of joints, is written: "Conveying dainties by the Cup-bearers, bringing (offerings) for the *ka* of Ukh-hotp the Justified."

## WEST WALL: NORTH OF FALSE DOOR (27).

(Pl. XXVII)

Here, close to the so-called false door, the entrance to the spirit-world, Ukh-hotp is depicted seated on a chair,<sup>1</sup> in front of a goodly array of viands,<sup>2</sup> in the company of his father and mother who are similarly supplied. It is towards this figure of Ukh-hotp, of course, that the attention of the offerers and priests on the north wall is directed. Above Ukh-hotp is a much-injured list of titles and attributes in three lines. Above his parents we read: "The Honoured One, his Father, Son of a Nomarch, Superintendent of Land,<sup>3</sup> [Ukh]-hotp," and "His Mother, the Daughter of a Nomarch, [Mersi] the Justified."


## FALSE DOOR (26).

(Pl. XXVII)

The ribs of the palm-branch cornice are indicated in paint as in the case of the cornice above the statue-recess in tomb-chapel B, No. 2.<sup>4</sup> The frame and lower half of the false door are coloured salmon-pink,<sup>5</sup> in imitation of red granite.

<sup>1</sup> The chair stands upon a chequered mat or carpet.

<sup>2</sup> See above, p. 27, footnote 6.

<sup>3</sup> ; see ERMAN, *Gramm.*<sup>3</sup>, § 26. The fact that the father of our Ukh-hotp is not here entitled "nomarch" makes somewhat doubtful the suggestion put forward in *Meir*, i, pp. 11, 12, that he is Iam's son Ukh-hotp, the owner of tomb-chapel A, No. 3.

<sup>4</sup> See *Meir*, ii, Pl. ix, p. 22.

<sup>5</sup> Except the torus which is yellow, with traces of the pattern of binding upon it in black paint.

The figures on the panels in the upper half of the door were in low relief, the background being left white. The surviving inscriptions, which are in yellow incised hieroglyphs, consist of the usual mortuary prayers or proclaim that the deceased is "honoured" by this or that divinity. On the north side we read: "[Grace granted by the king and Anubis Who is on his Hill, He who is in the Oasis (*wt*)], Lord of the Necropolis—a goodly funeral in the Western Desert upon the goodly road of the Necropolis [whereon] the Honoured Ones journey [for the *ka* of the Honoured Nomarch], Ukh-hotp's son, Ukh-hotp the Justified!" On the south side is written: "[An offering which the king gives and Osiris Lord of] Busiris, Great God, Lord of Abydos—may he grant a 'coming forth unto the voice' with bread, beer, flesh, fowl, linen thread, wrappings, [and every good and pure thing] whereon the god [lives], for the *ka* of . . . . . [Ukh]-hotp's son Ukh-hotp!" The northern line of inscription on the lower half of the door reads: "Honoured by Ptah-Sokaris . . . . . [Ukh]-hotp the Justified, Possessor of Honour."

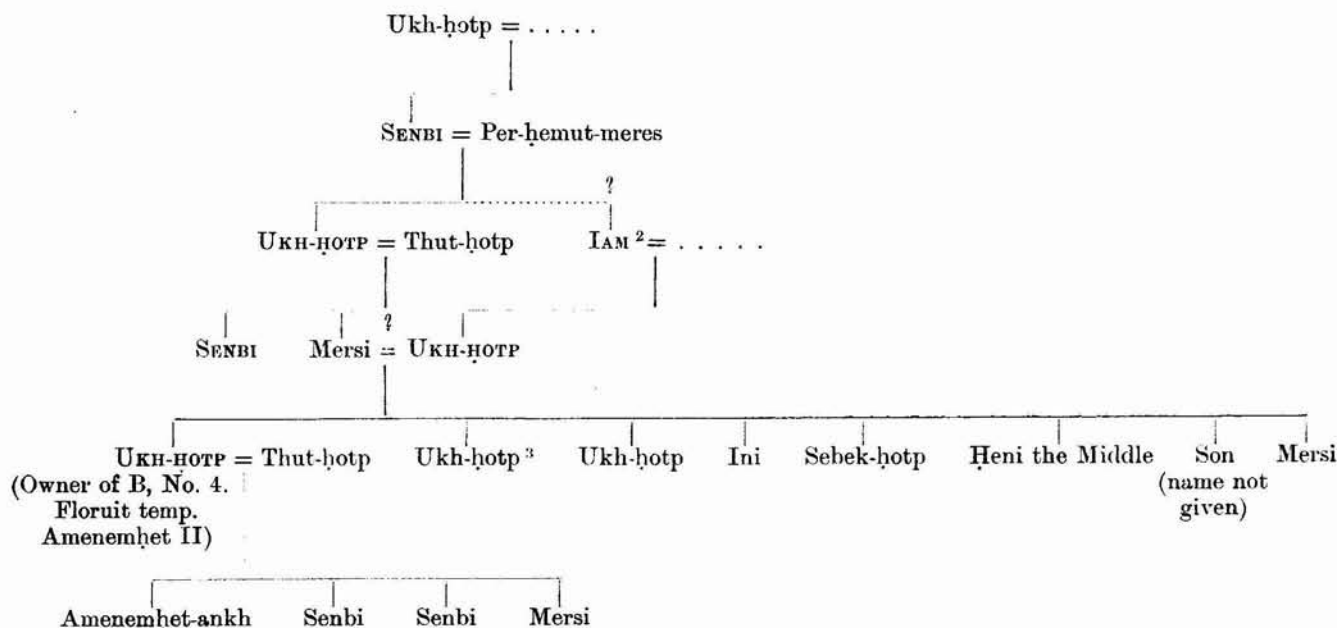
## WEST WALL: SOUTH OF FALSE DOOR (25).

(Pl. XXVII)

We have here a large figure of Ukh-hotp seated on a chair and stretching out his hand towards the food depicted at the west end of the south wall.<sup>6</sup> The titles and attributes above his head are too much broken to decipher. In front of him stands "Nuni's son Khnem-hotp," who presents him with two water-fowl. Below Ukh-hotp is a portrait of his wife seated in front of a table upon which slices of bread<sup>7</sup> have been laid. Upon the floor are a heap of provisions placed upon a mat and jars of drink fixed into ring-stands. Above the lady's head is written: "The Mistress of the House, Thut-hotp the Justified."

<sup>6</sup> See above, p. 33, footnote 4.

<sup>7</sup> See p. 33, footnote 5.



REVISÉD PEDIGREE OF UKH-HOTP SON OF UKH-HOTP AND MERSL.<sup>1</sup>

<sup>1</sup> Cf. *Meir*, i, p. 13. The names of nomarchs, or possible nomarchs, are in capital letters. For particulars as to Ukh-hotp's parents, brothers, sister, wife, and children, see pp. 3, 4, 13, 22, 23, 25, and p. 30, footnote 7.

<sup>2</sup> See p. 34, footnote 3.

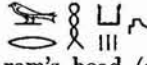


<sup>3</sup> See pedigree in *Meir*, i, p. 13.






### ADDITIONS AND CORRECTIONS.



Page 14, footnote 6. With the proposed reading  cf.  (NEWBERRY, *Beni Hasan*, i. pp. 17, 49).

































19. The lists of Pharaohs at Karnak and Abydos, judging from the accompanying representations and inscriptions (LEPSIUS, *Auswahl*, Pl. i; MARIETTE, *Abydos*, i, Pl. 43, ii, Pl. 18), seem to have served the same purpose as the list of Cusite nomarchs, i.e. they were the means not only of perpetuating the names of the royal dead, but of keeping their spirits continually supplied with provisions.
- 22, footnote 13. For the meaning of the title *imy-hnt*, see SETHE, ap. BORCHARDT, *Grabdenkmal des Königs Saḥu-re*, ii, p. 96.
- 27, col. 2. The two priests in question, judging from their attitude and from the fact that the line of inscription above the list of offerings (*Meir*, ii, Pls. vi, vii) closely resembles the text in SCHIAPARELLI, *Libro dei Funerali*, ii, pp. 164-166, and 291, xi, are evidently engaged in the ceremony of "Purifying the Divine Offerings"; the foremost priest in *Meir*, ii, *loc. cit.*, it should be noted, holds an incense brazier. For other versions of the inscription, see LACAU, *Sarcophages Antérieurs au Nouvel Empire*, i, pp. 147, 206, 231, ii, pp. 35, 70; MARIETTE, *Abydos*, i, Pls. 22, 44.

Page 28, footnote 2. Among the adzes may, on the strength of SCHIAPARELLI, *Libro dei Funerali*, Pl. lviii, be included

 *wrt-hkꜣw*. This, however, is more usually figured as a wavy wand often terminating in a ram's head (see VIREY, *Tombeau de Rekhmara*, Pl. xxxii; SCHIAPARELLI, *op. cit.*, i, pp. 111, 118; DÜMICHEN, *Paduamenap*, ii, Pl. ii). There is also another adze called  *dwn'* (DÜMICHEN, *op. cit.*, Pl. viii; SCHIAPARELLI, *op. cit.*, p. 108), and apparently yet another named  *imy* (SCHIAPARELLI, *op. cit.*, p. 109).




































„ 28, footnote 5. There should be two -angles (*Meir*, ii, Pl. vi; DÜMICHEN, *Paduamenap*, i, Pl. vi), the one being made of *bꜣ* of the God of the South, the other of *bꜣ* of the God of the North (SETHE, *Pyramidentexte*, § 30, b). For *bꜣ*=ordinary metal, i.e. copper, see SETHE, *Journal of Egyptian Archaeology*, i, p. 234. Judging from MASPERO, *Table d'Offrandes*, p. 13, to the Egyptians of the late period *bꜣ*, like *bꜣ-n-pt*, would seem to have meant “iron,” or perhaps rather “haematite”? According to *Meir*, ii, *loc. cit.*,  is to be read *sbꜣ* (  ) = “door”(?).

„ 29, footnote 4. Perhaps  is not the determinative of , but reads *š* (or *mr*), and is the label of the large ewer from which the water is being poured. For this idea see MASPERO, *Table d'Offrandes*, p. 5, who refers to DE MORGAN, *Dahshour*, i, figs. 164, 165; cf. also SETHE, *Pyramidentexte*, § 1979, a.

„ „ footnote 11. With the descriptive text,             , “Bringing the spirit unto his food,” cf.                   , “Chapter of bringing the spirit, causing him to regale himself with his food” (VIREY, *Tombeau de Rekhmara*, p. 127); cf. also JUNKER, *Götterdekret über das Abaton*, pp. 19, 20, 64, 65; MARIETTE, *Abydos*, i, Pls. 37, 40a, 43, 51b.

„ 33, col. 1, l. 2. For hand-washing before meals, see GRIFFITH, *Catalogue of Demotic Papyri in Rylands Library*, iii, p. 82; *Pap. D'Orbiney*, iv, ll. 8–9, xii, ll. 8–9; VIREY, *Tombeau de Rekhmara*, p. 127; SETHE, *Pyramidentexte*, § 788, c, ff.

„ „ footnote 2. With the text at the end of the list of offerings on the wall of tomb-chapel B, No. 2 (*Meir*, ii, Pl. viii) cf. VIREY, *op. cit.*, p. 118.

„ „ footnote 11. For                 *pr-n-dt* instead of the more usual *pr-dt*, see        (VIREY, *op. cit.*, Pl. xxi) and             (*Egyptian Stelae*, ii, Pl. 24).

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<sup>1</sup> Wrongly spelt HERSCHER in *Meir*, i, p. 37.

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SETHE, *Ä. Z.*, 49. 20.

„ ap BORCHARDT, *Grabdenkmal des Königs Saḥu-re*, ii.  
29, 35.

SETHE, *Journal of Egyptian Archaeology*, i. 36.

„ *Pyramidentexte*. 23, 24, 28, 29, 30, 32, 33, 36.

„ *Sage vom Sonnenauge*. 21.

„ *Urkunden*, iv. 16.

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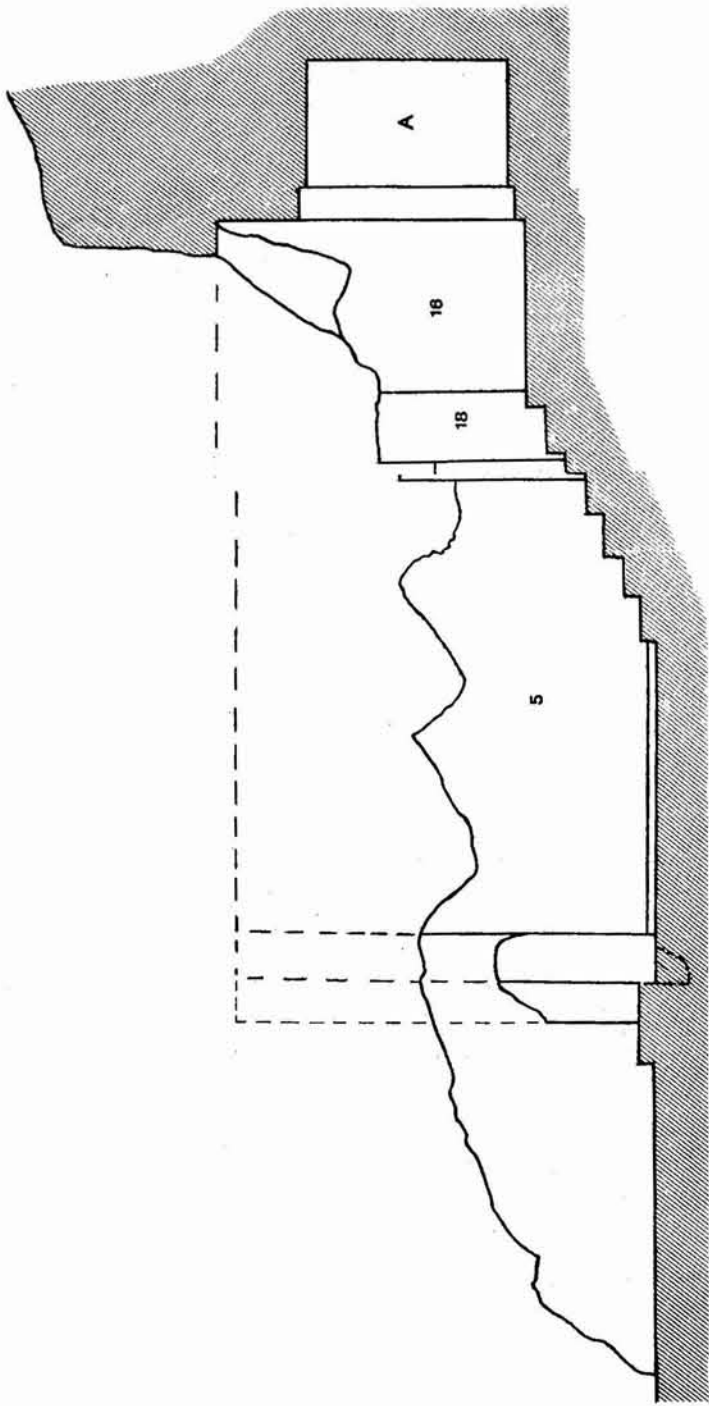
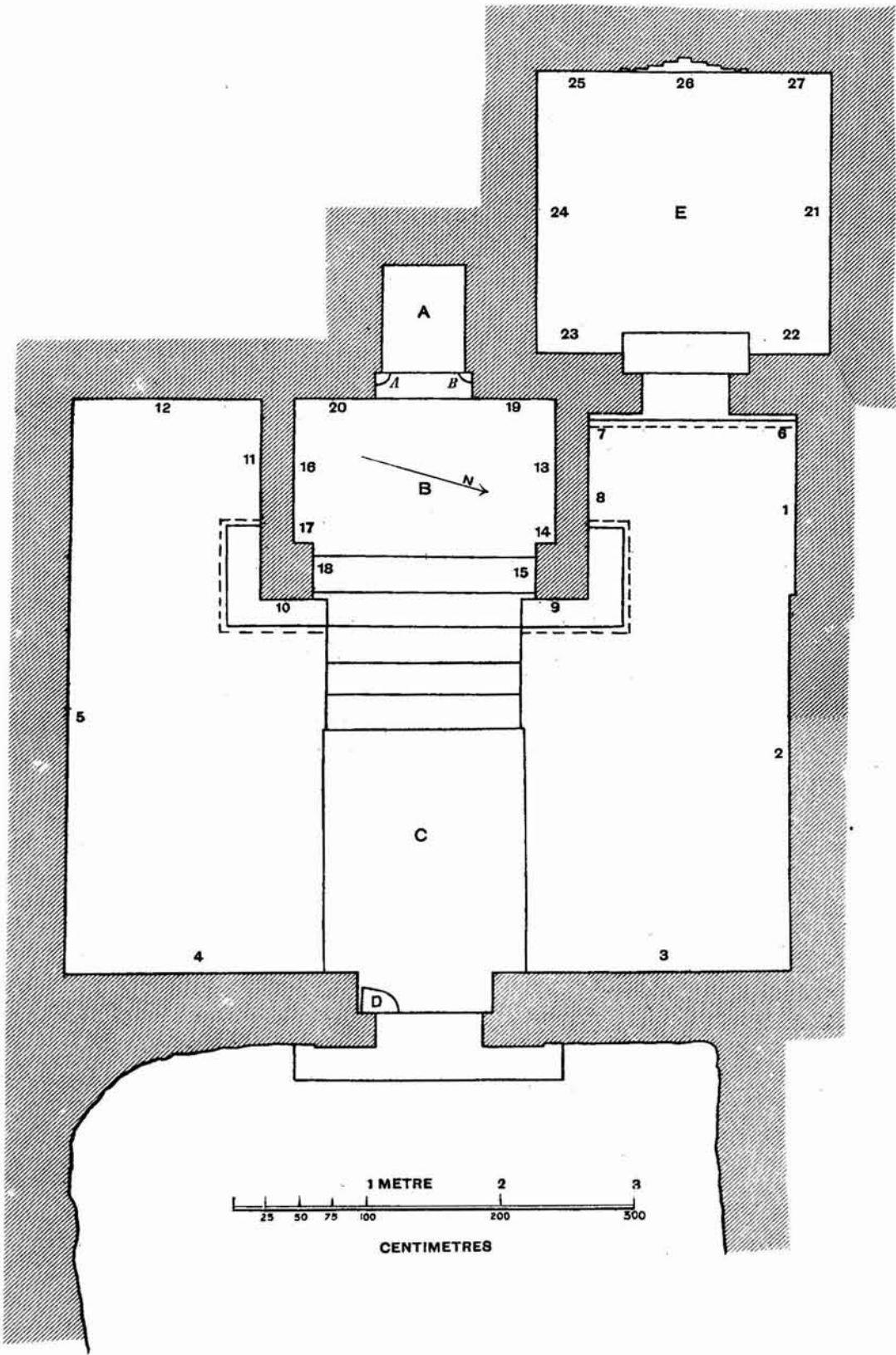
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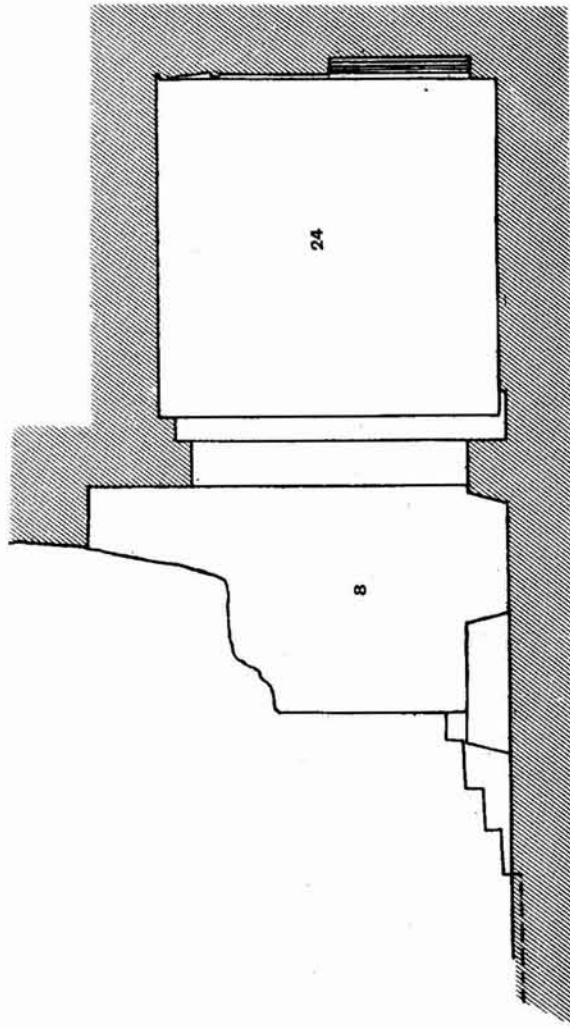
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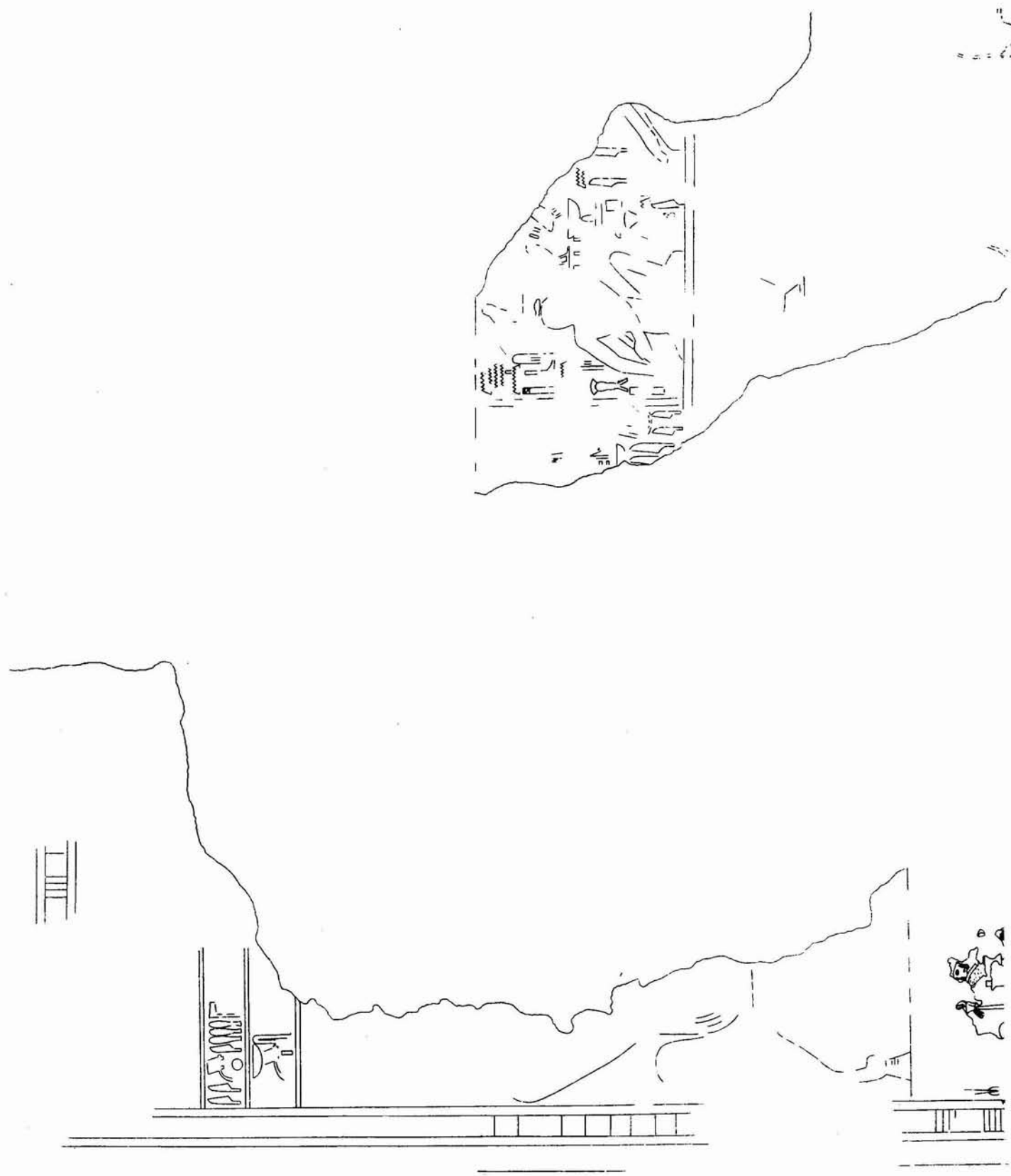
# PLATES.



SECTION THROUGH STATUE-RECESS.



SECTION THROUGH INNER ROOM.



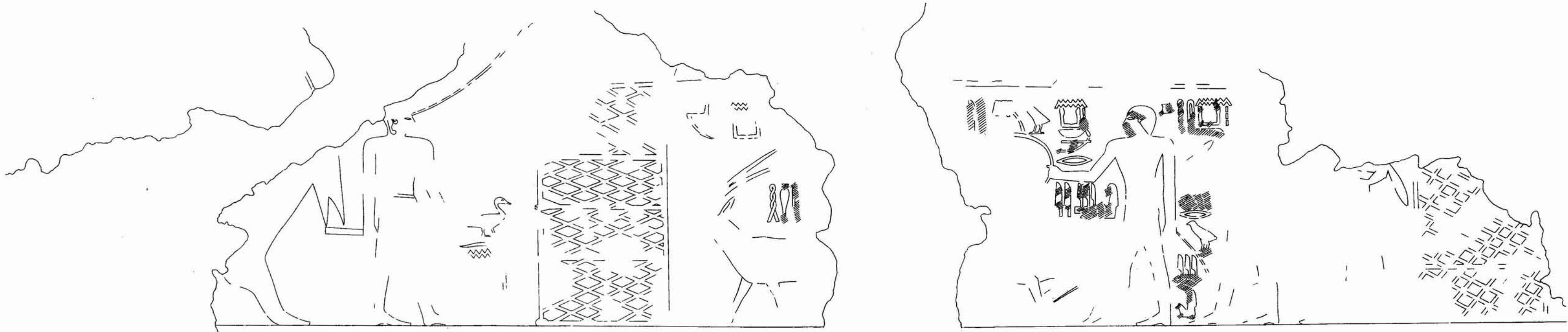






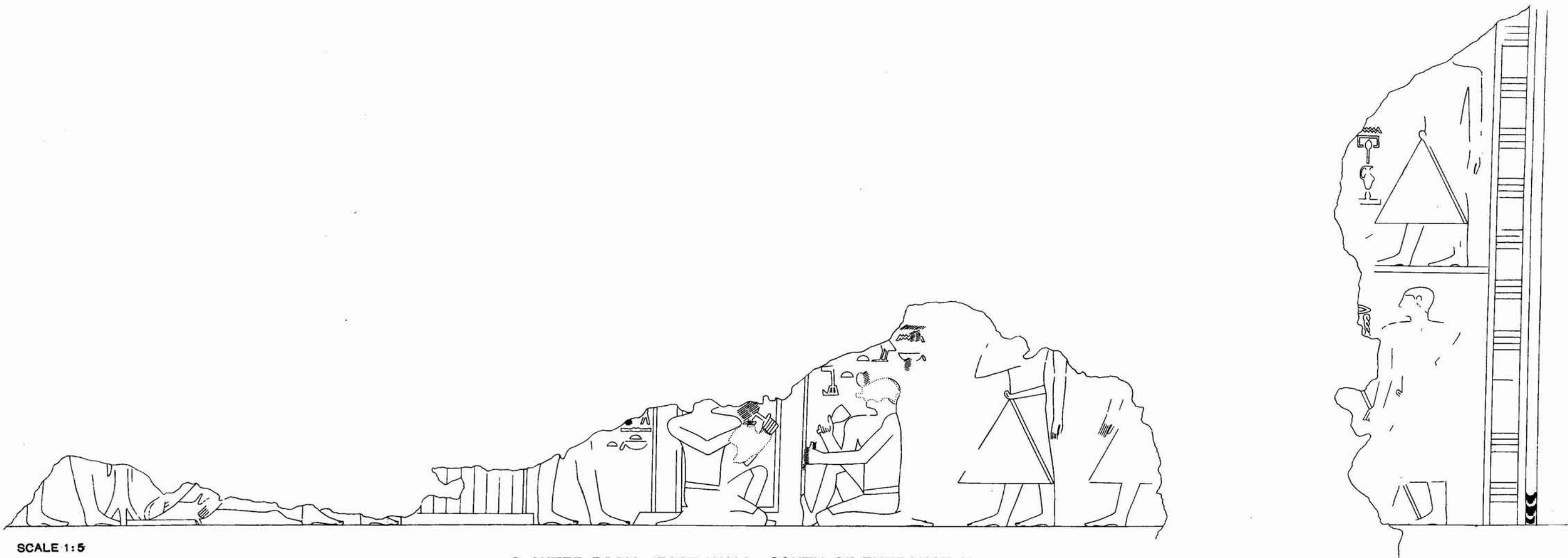
SCALE 1:4

OUTER ROOM: NORTH WALL: CENTRE AND EAST END (2).



SCALE 1:5

1. OUTER ROOM: EAST WALL: NORTH OF ENTRANCE (3).



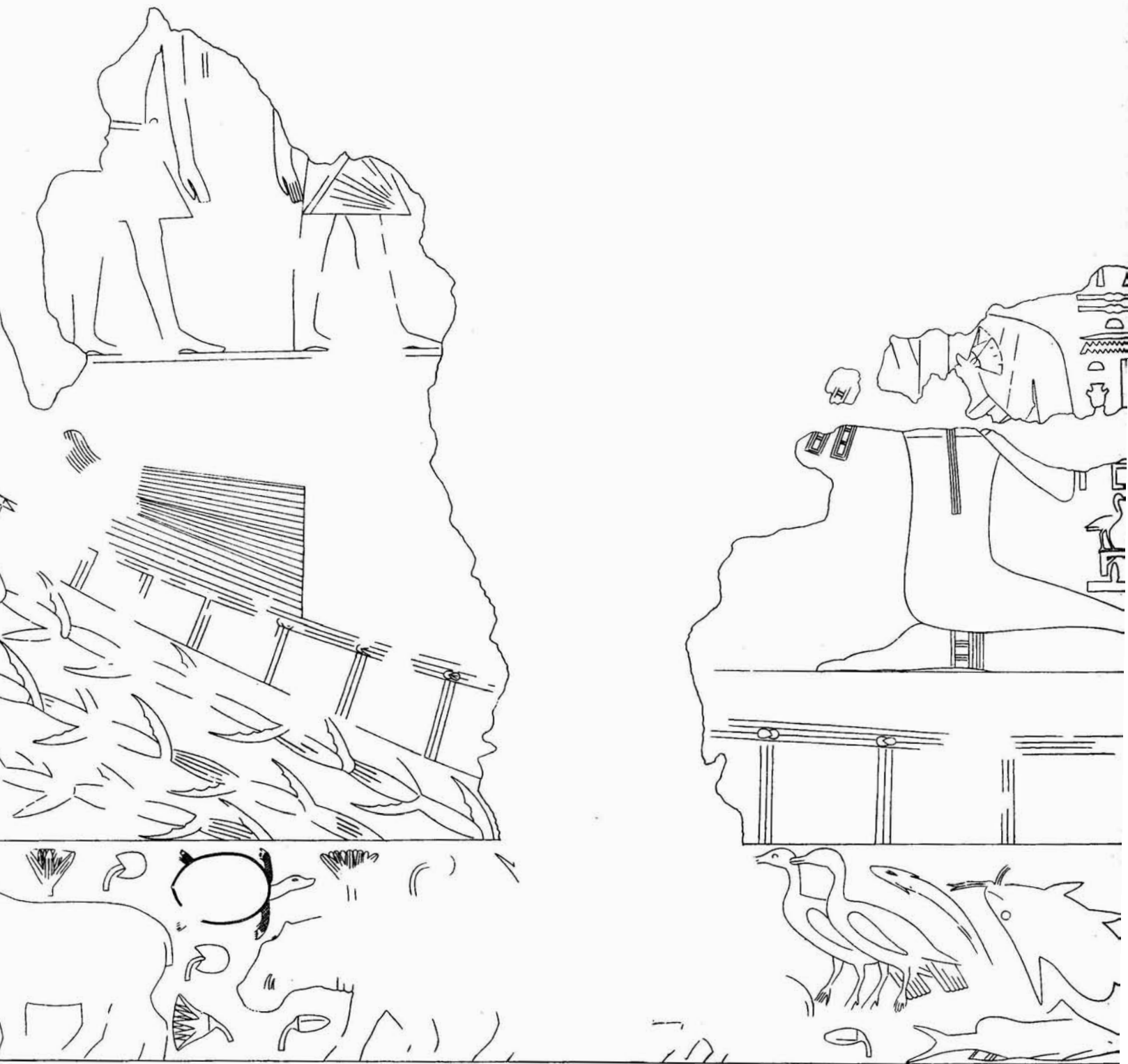
SCALE 1:5

2. OUTER ROOM: EAST WALL: SOUTH OF ENTRANCE (4).

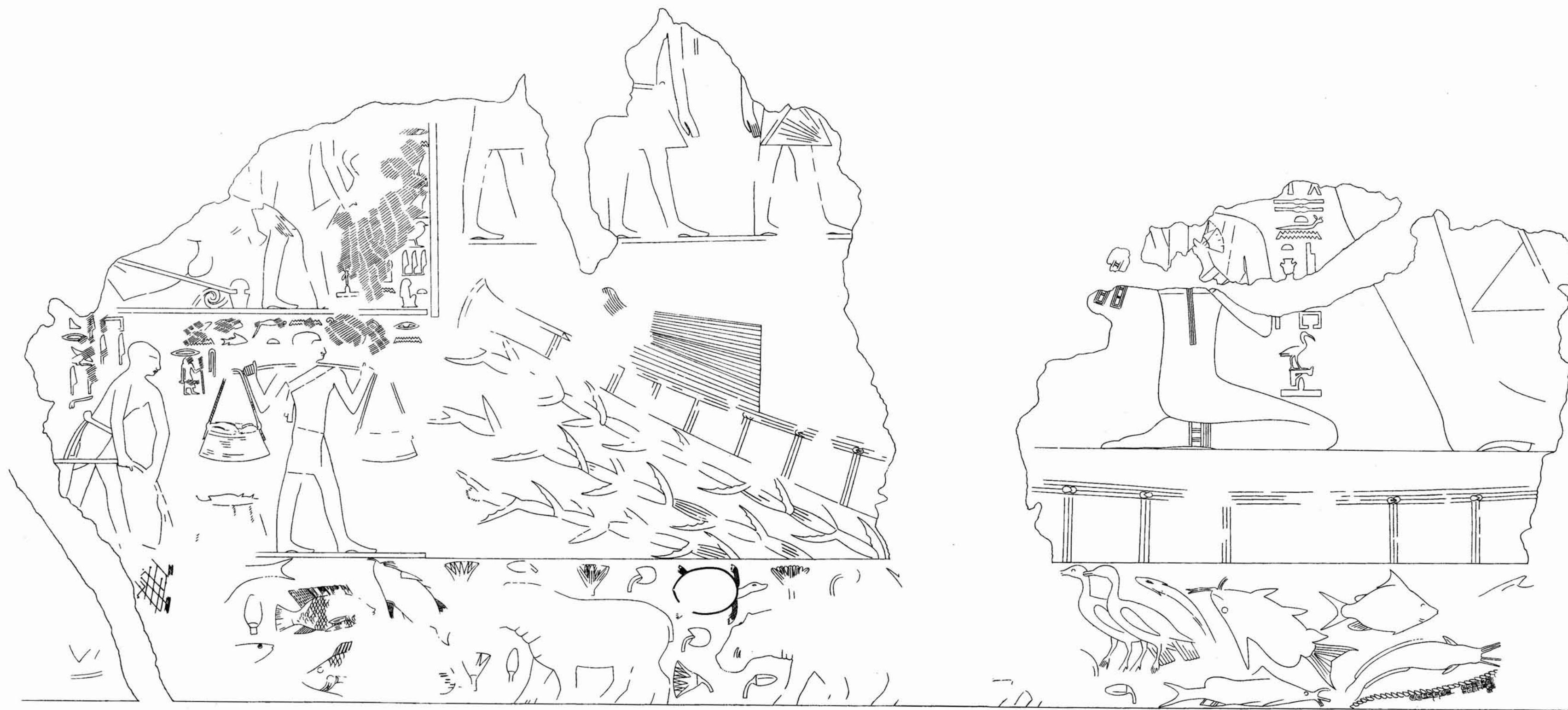




TOMB-CHAPEL B, No. 4

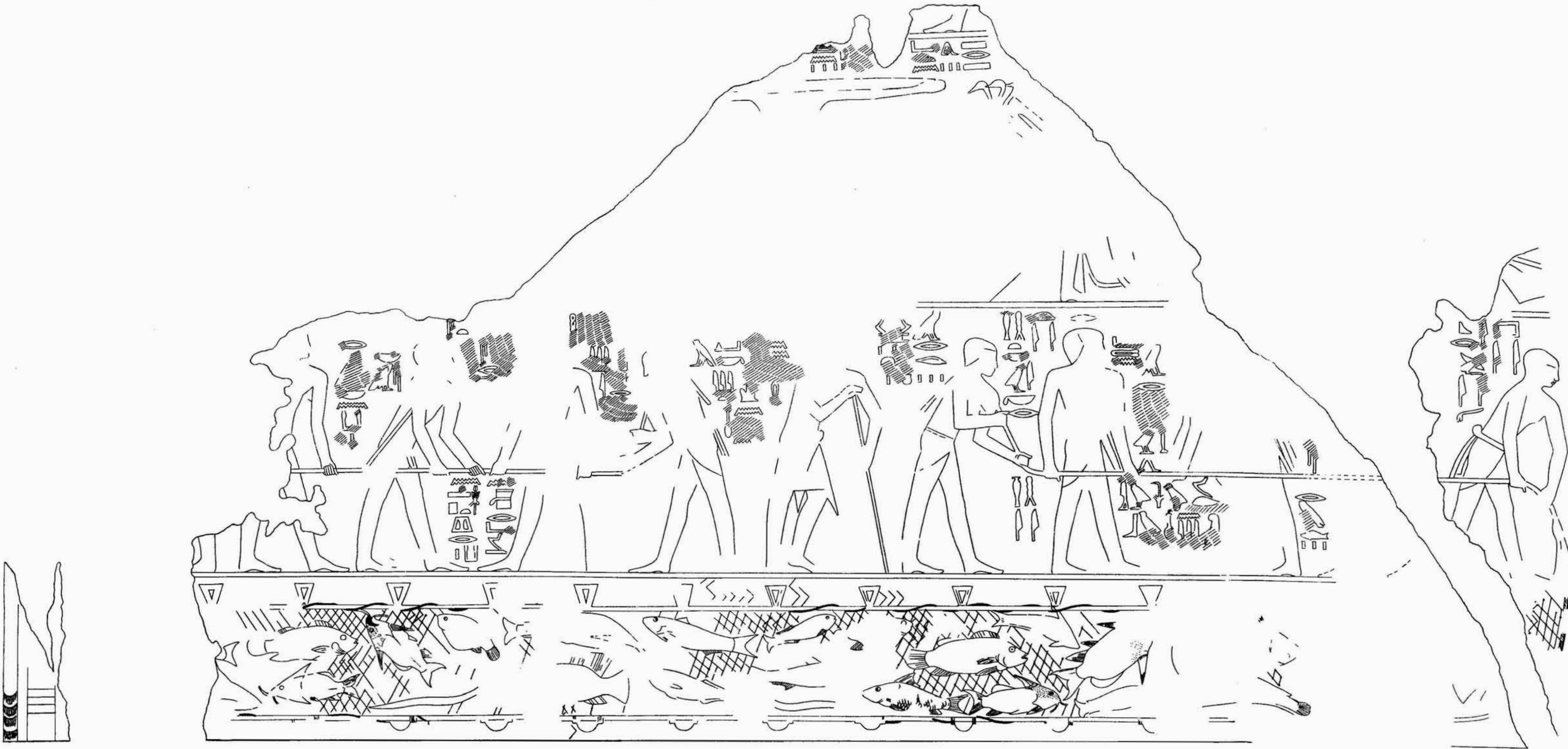


OUTER ROOM: SOUTH WALL: CENTRE (5).



SCALE 1:4

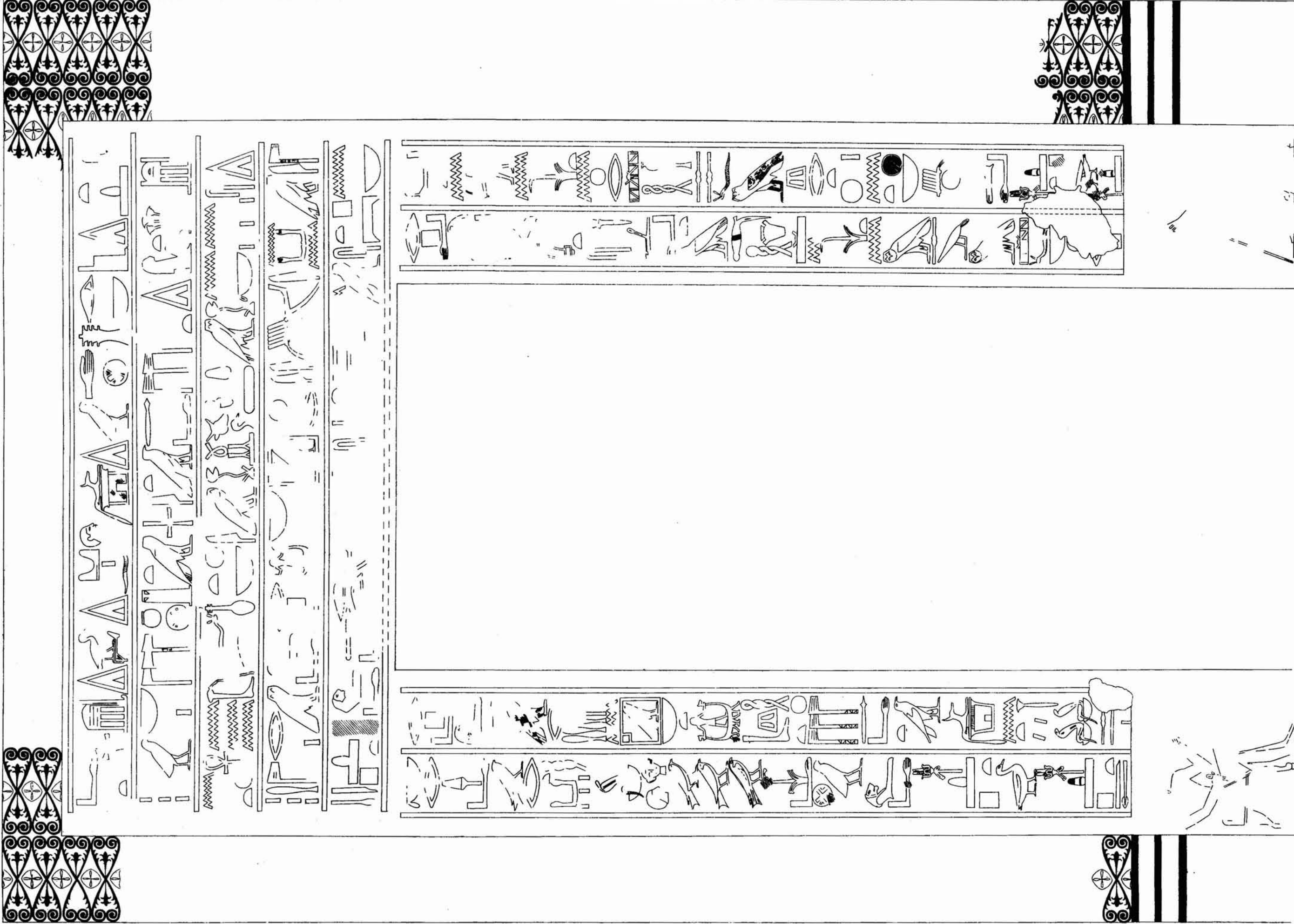
OUTER ROOM: SOUTH WALL: CENTRE (5).



SCALE 1:4

OUTER ROOM: SOUTH WALL: EAST END (5).





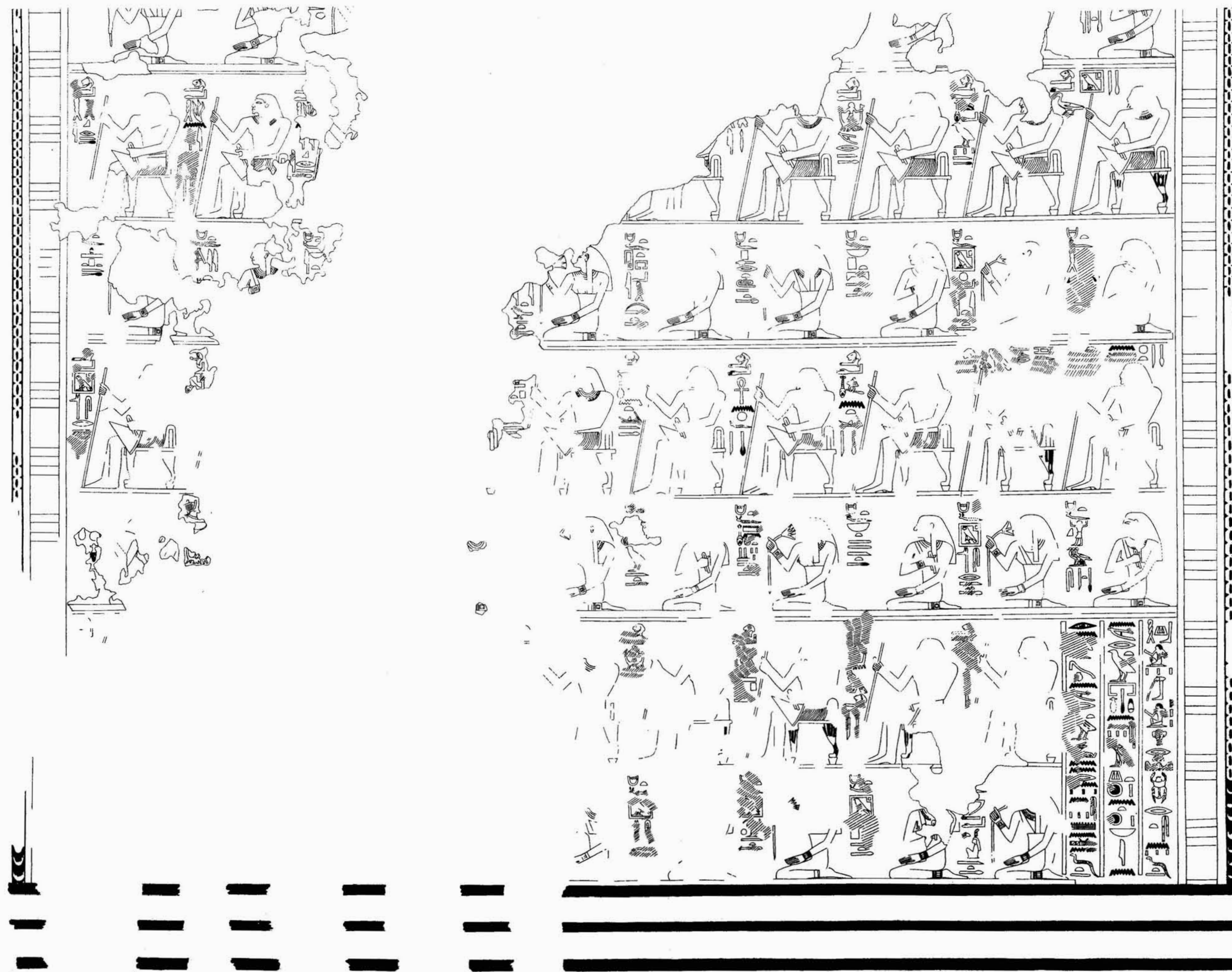
SCALE 1:6

OUTER ROOM: WEST WALL: NORTH OF APPROACH TO STATUE-RECESS, ENTRANCE TO INNER ROOM (6. 7).



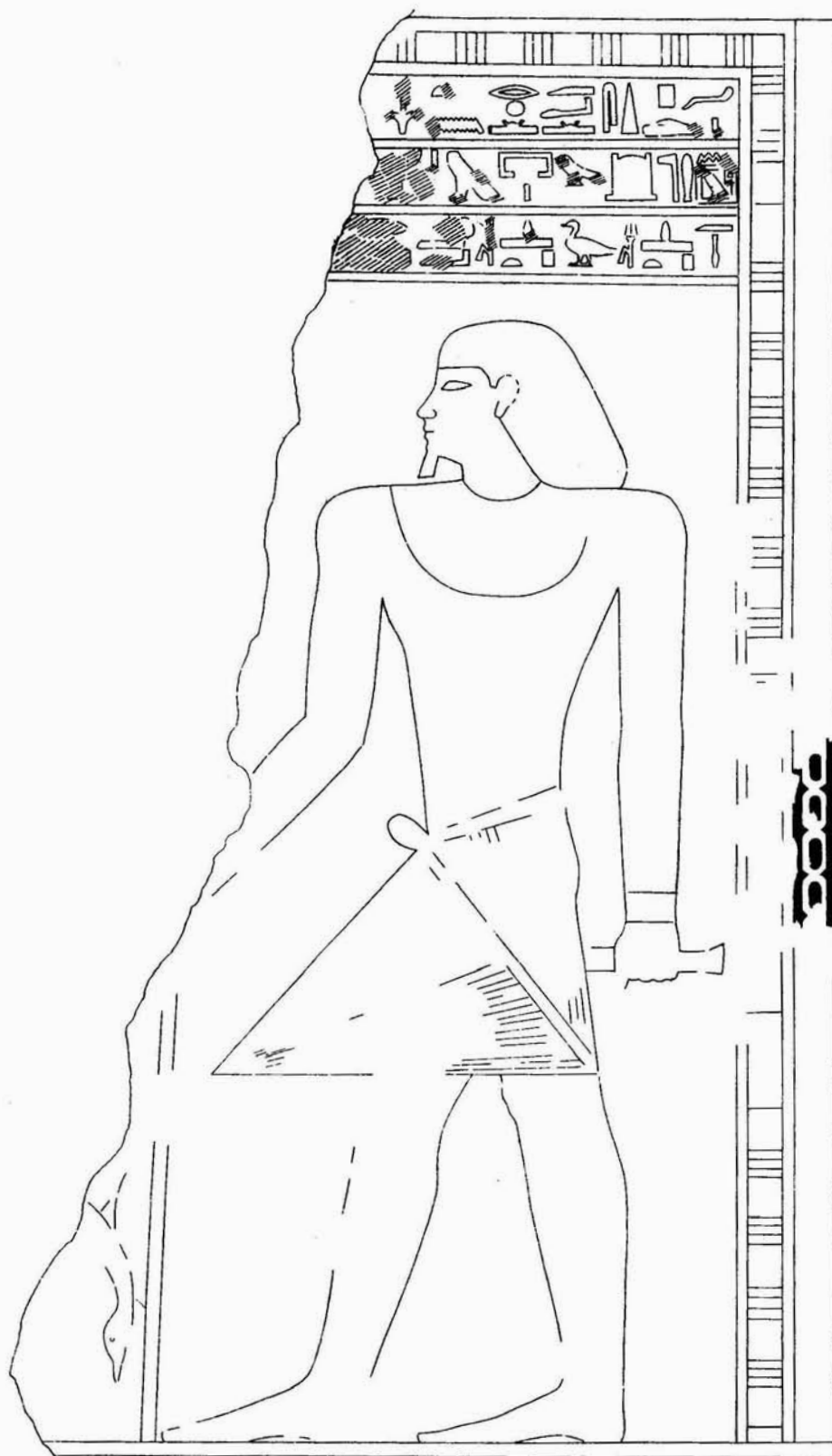
SCALE 1:4

OUTER ROOM: WEST WALL: SOUTH OF APPROACH TO STATUE-RECESS: UPPER REGISTERS (12).

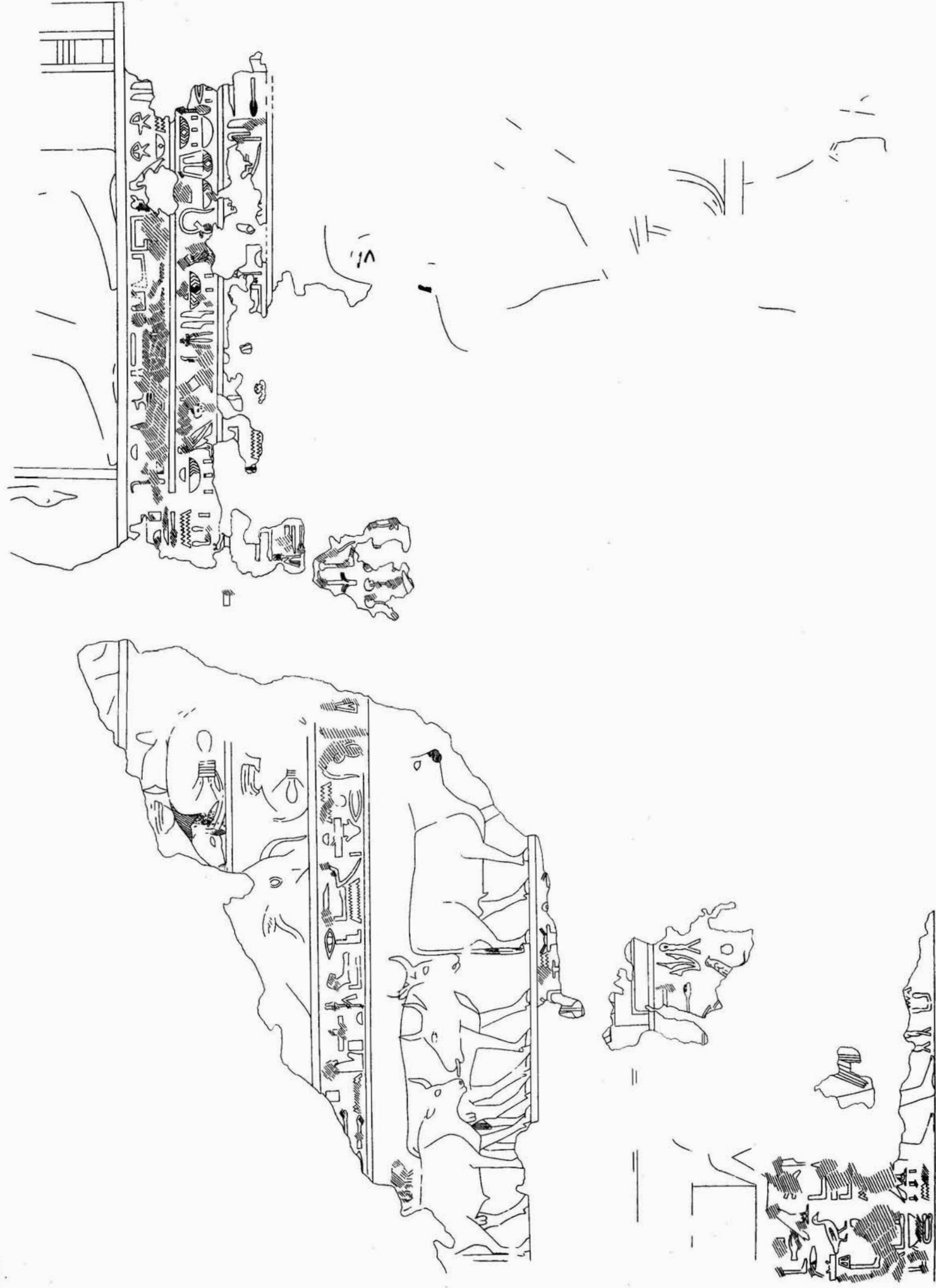


SCALE 1:4

OUTER ROOM; WEST WALL: SOUTH OF APPROACH TO STATUE-RECESS (12).



SCALE 1:5



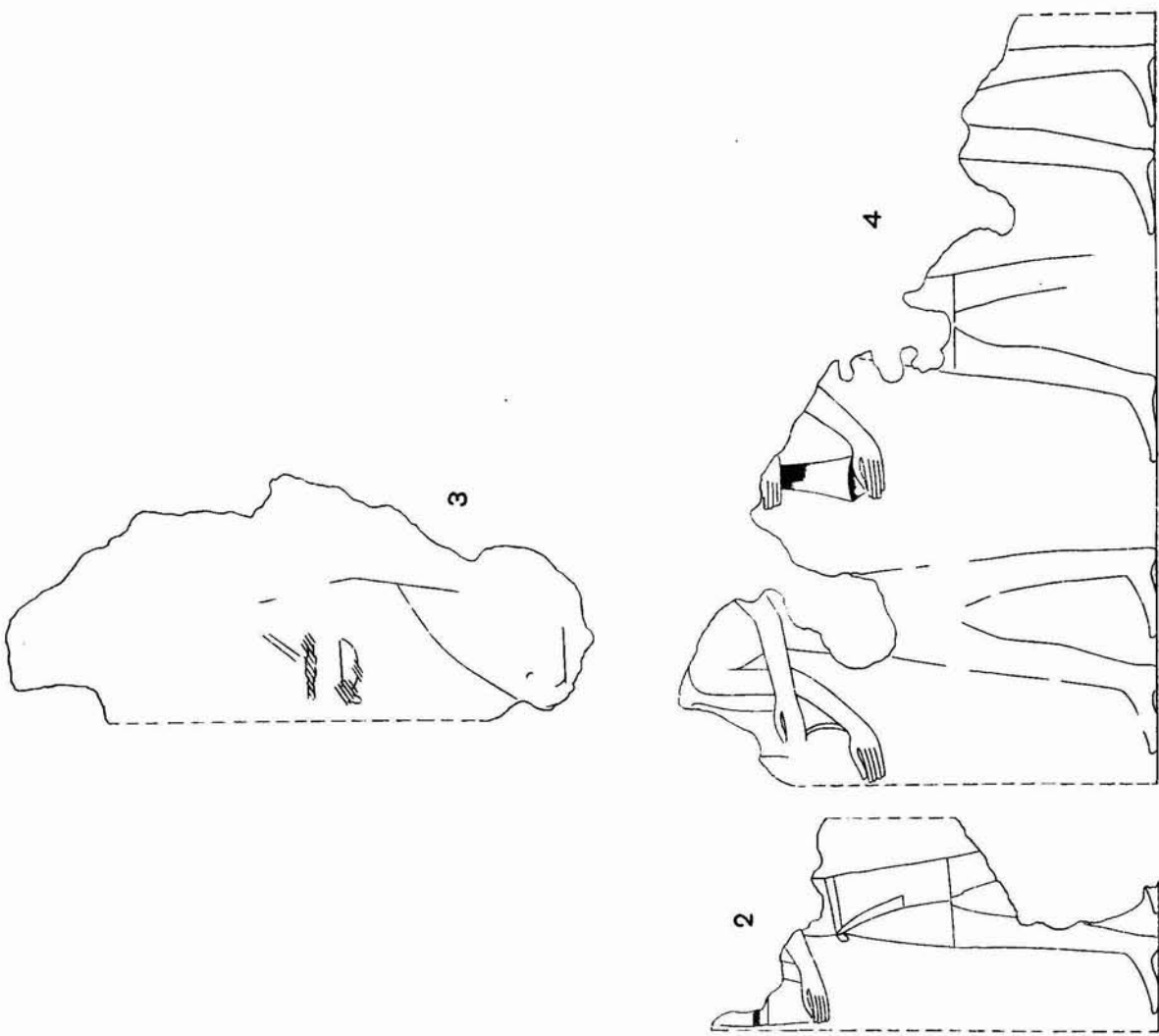
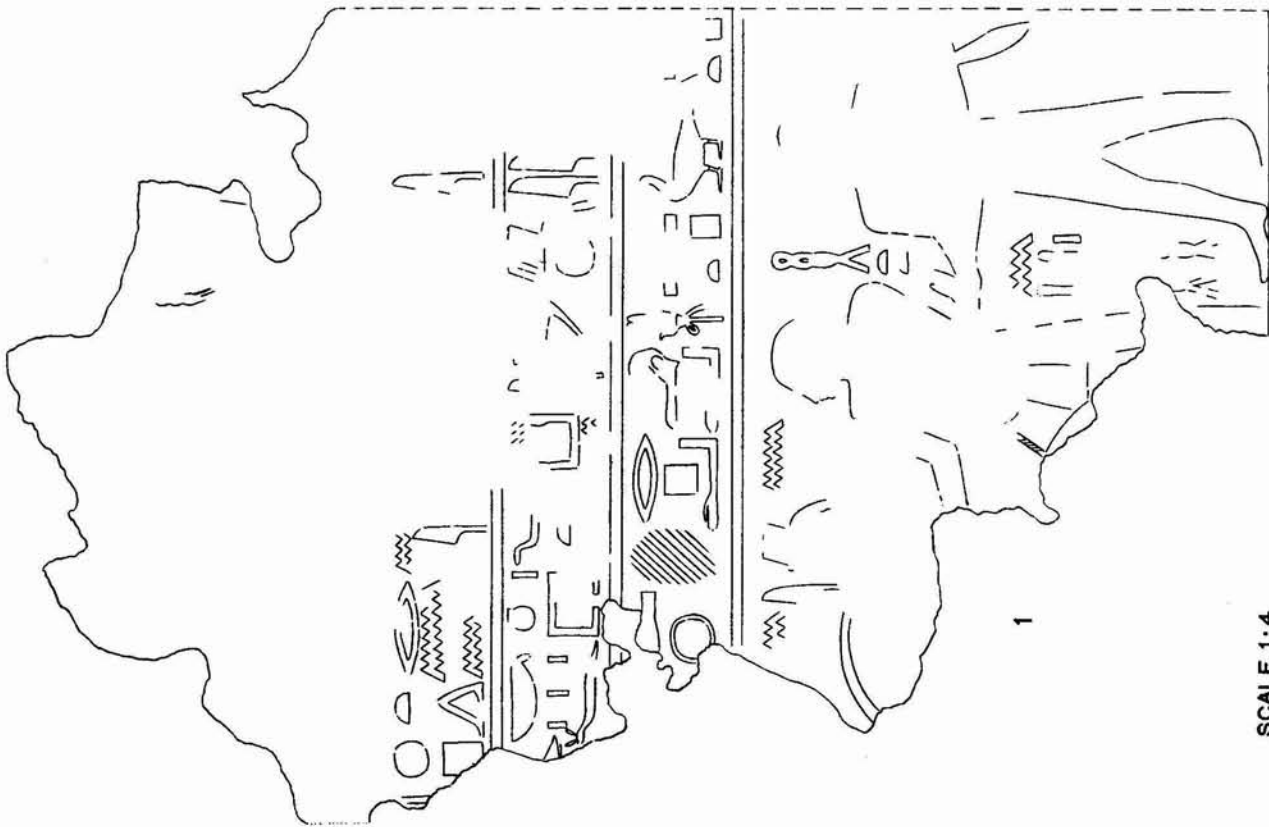




SCALE 1:4

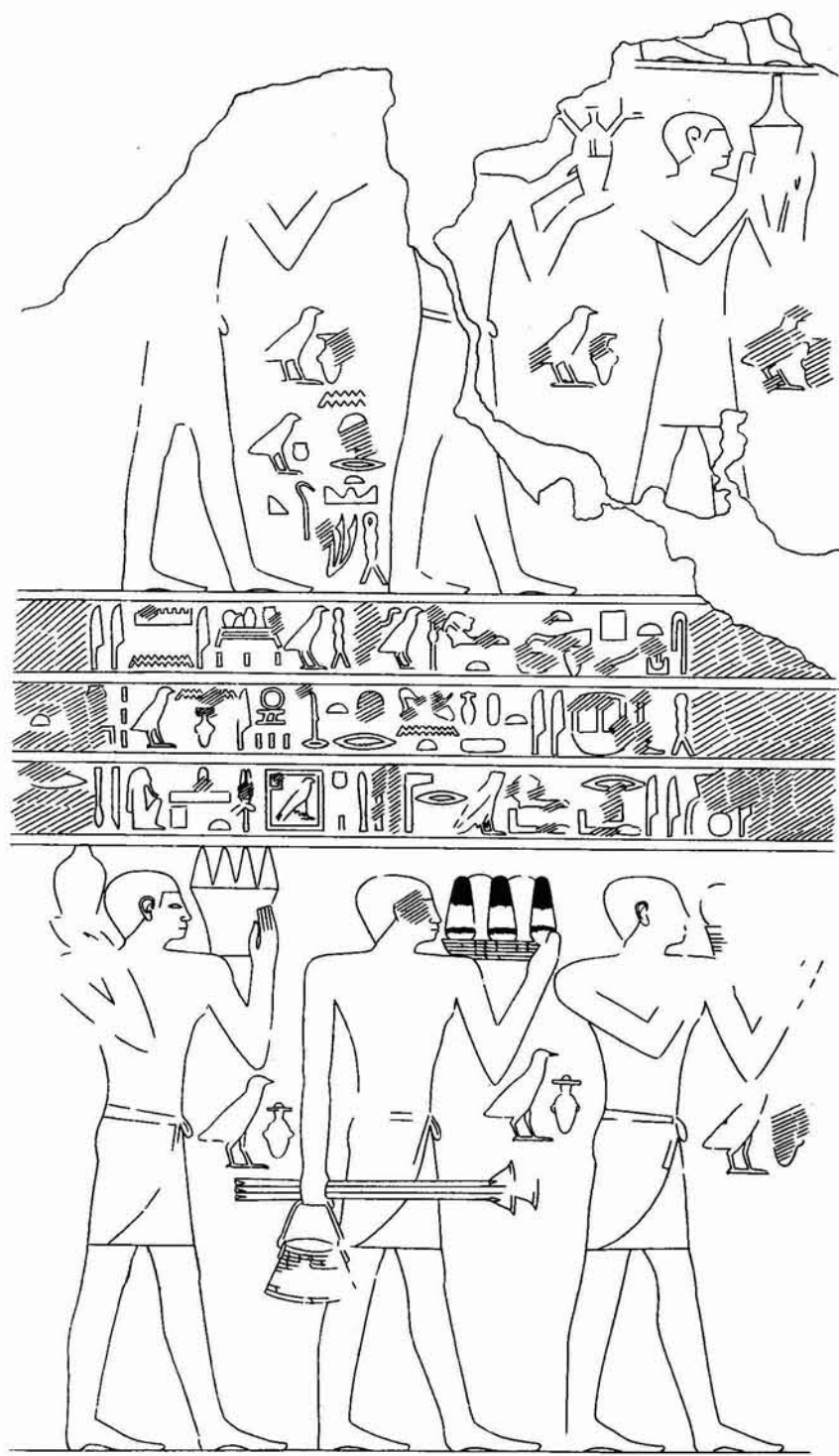
EXTERIOR OF APPROACH TO STATUE-RECESS: SOUTH WALL (11).





SCALE 1:4

ENTRANCE TO APPROACH TO STATUE-RECESS: 1. EAST FACE OF NORTH JAMB (9).  
2. WEST FACE OF NORTH JAMB (14). 3. THICKNESS OF SOUTH JAMB (18).  
4. THICKNESS OF NORTH JAMB (15).

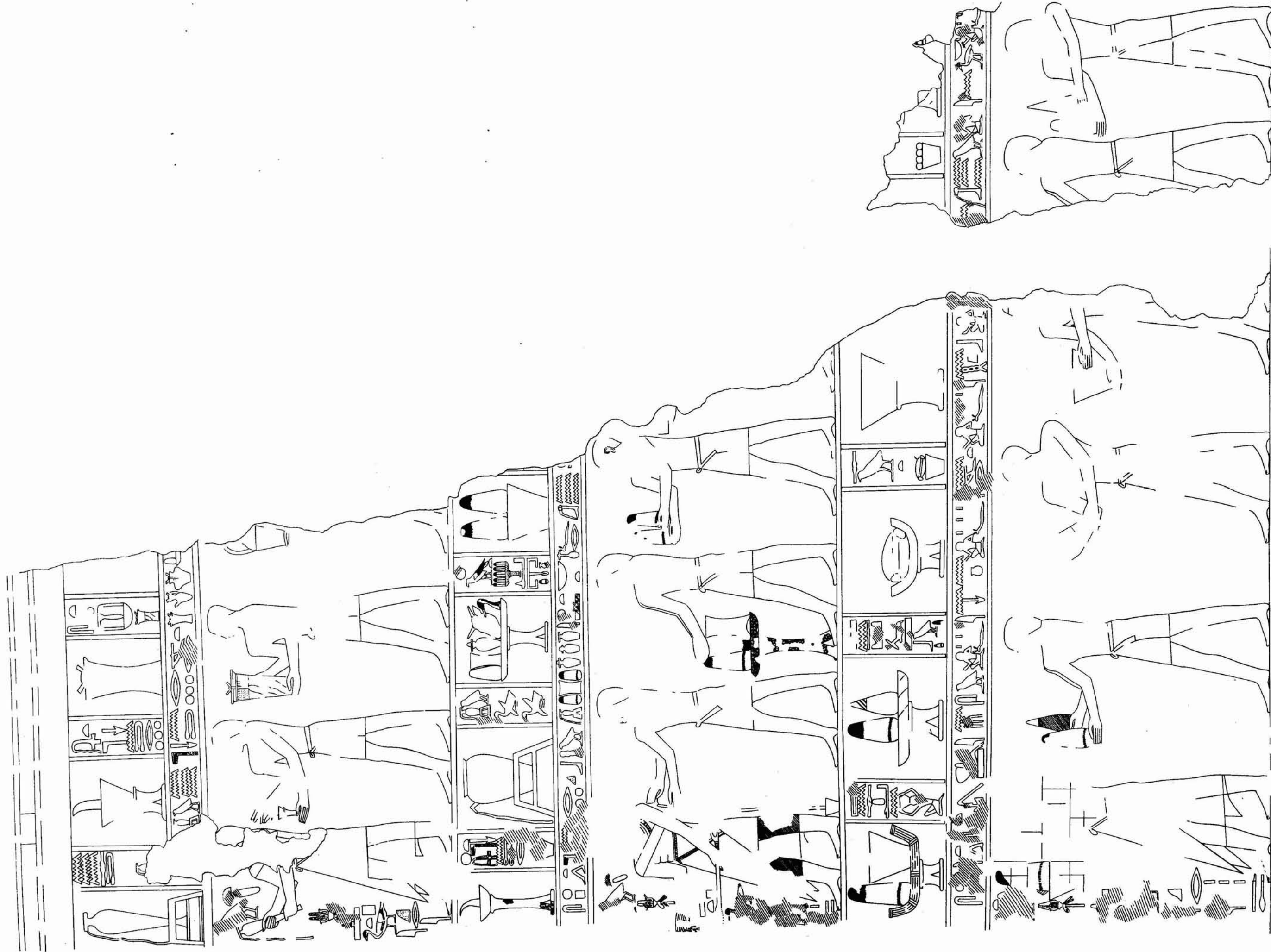


SCALE 1:4

1. ENTRANCE TO APPROACH TO STATUE-RECESS:  
EAST FACE OF SOUTH JAMB (10).

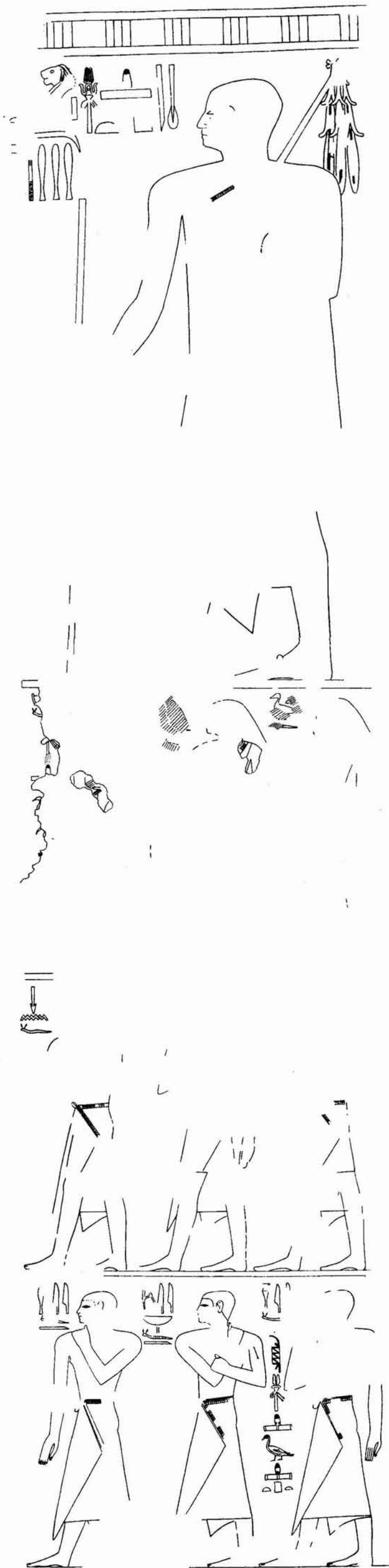


2. INTERIOR OF APPROACH TO STATUE-RECESS: SOUTH WALL (16).



SCALE 1:4

INTERIOR OF APPROACH TO STATUE-RECESS: NORTH WALL (13).

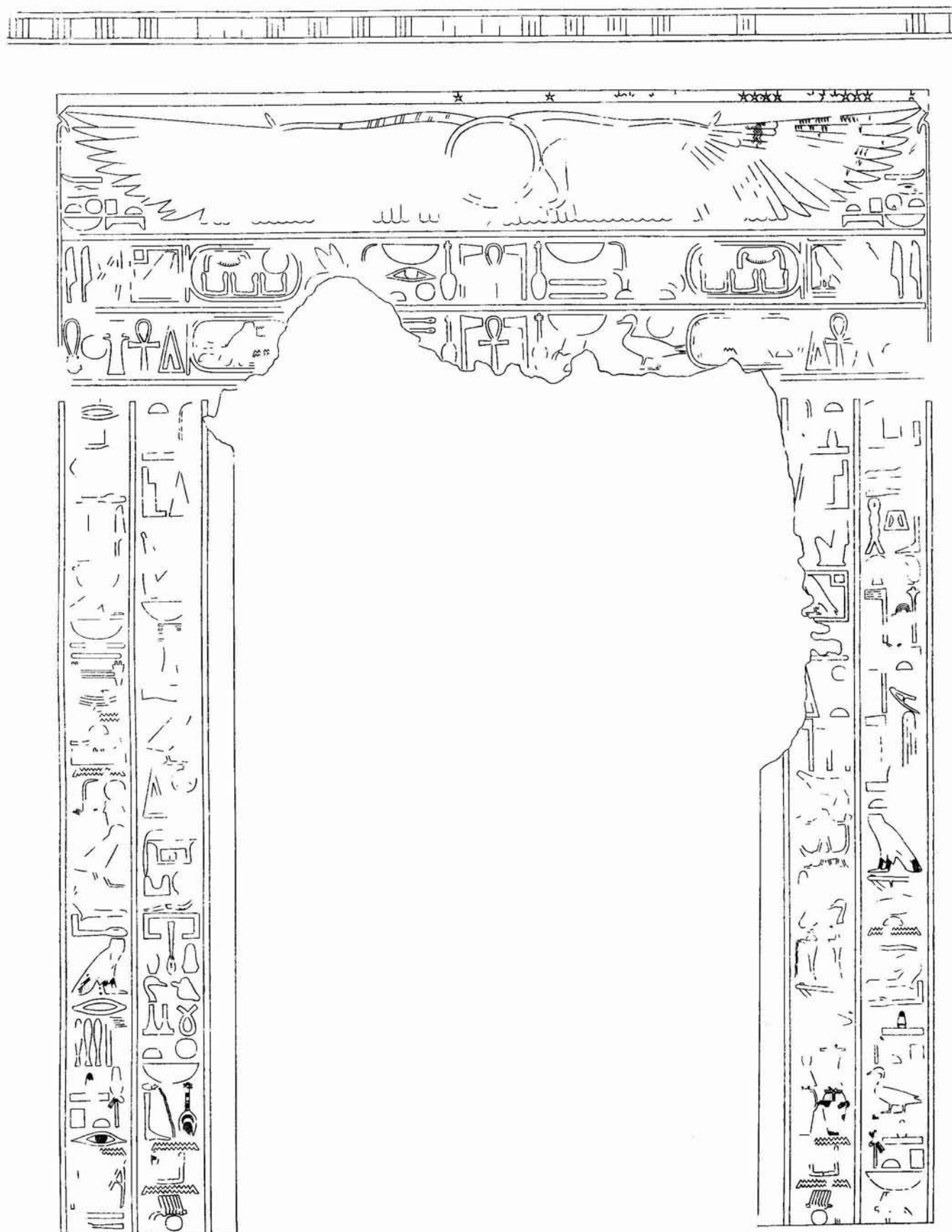


SCALE 1:4

1. INTERIOR OF APPROACH TO STATUE-RECESS:  
WEST WALL: SOUTH OF STATUE-RECESS.



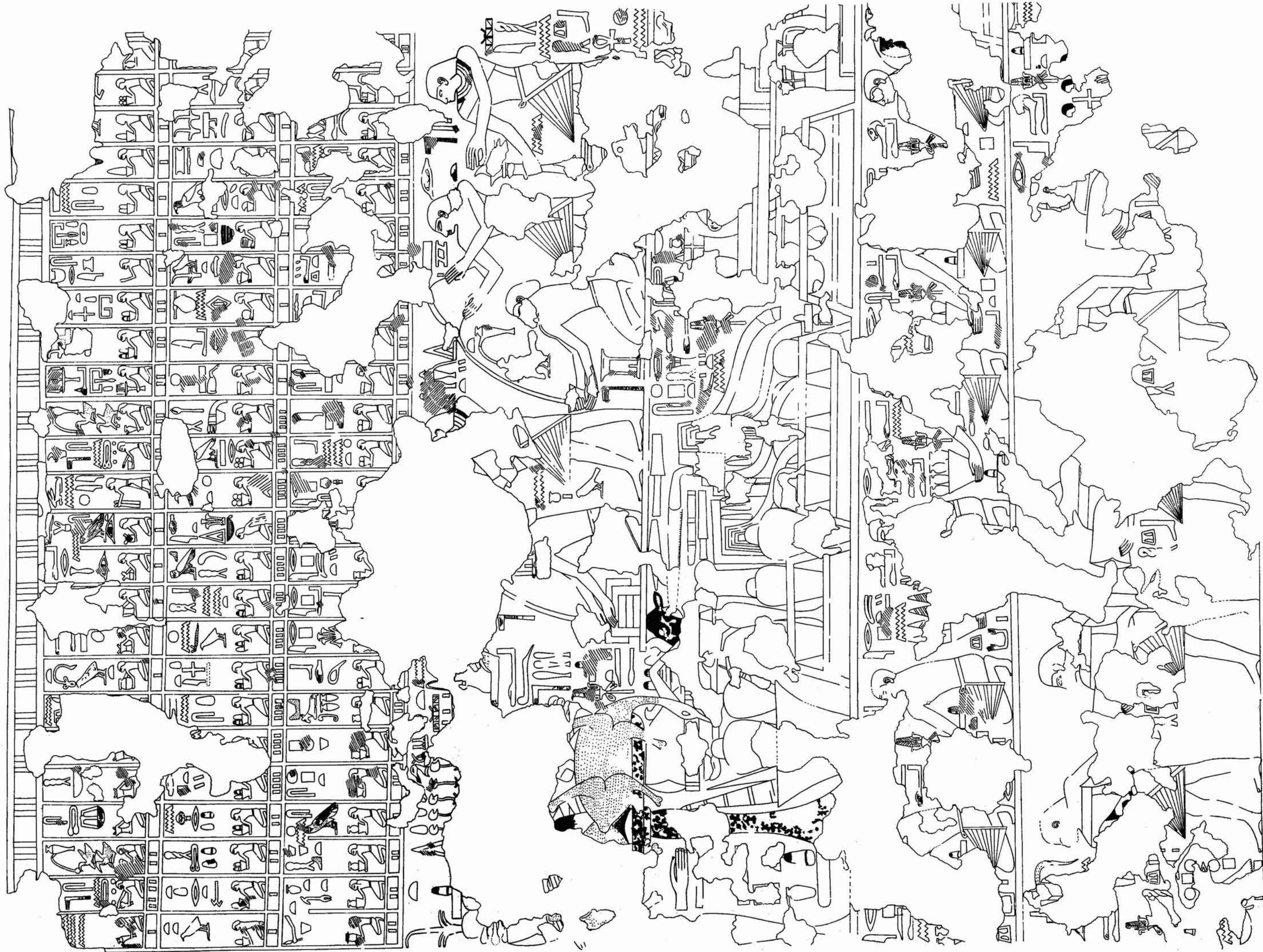
2. INTERIOR OF APPROACH TO STATUE-RECESS:  
WEST WALL: NORTH OF STATUE-RECESS (19).



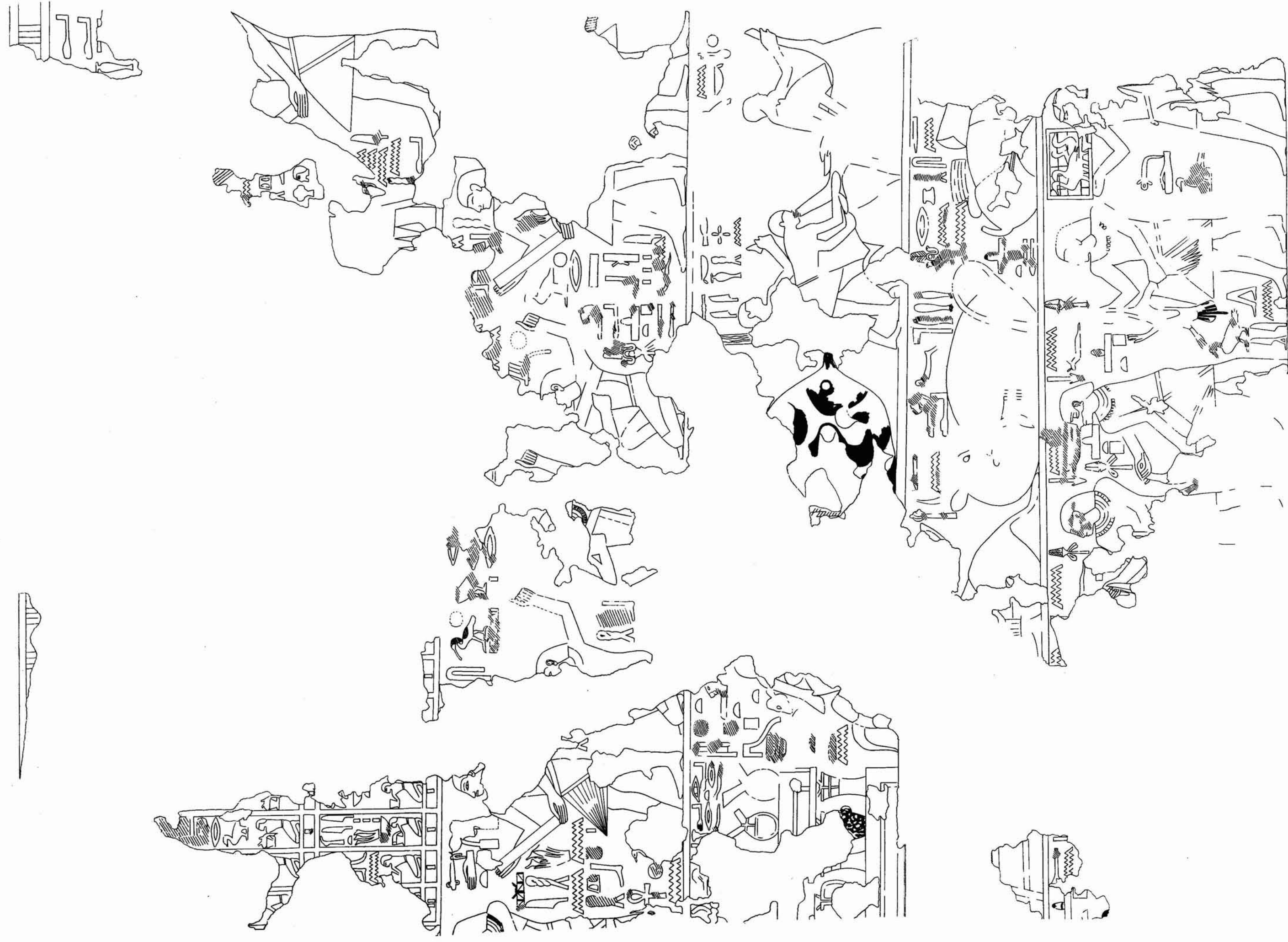
SCALE 1:7

STATUE-RECESS: ARCHITRAVE AND NORTH AND SOUTH JAMBS (19, 20).









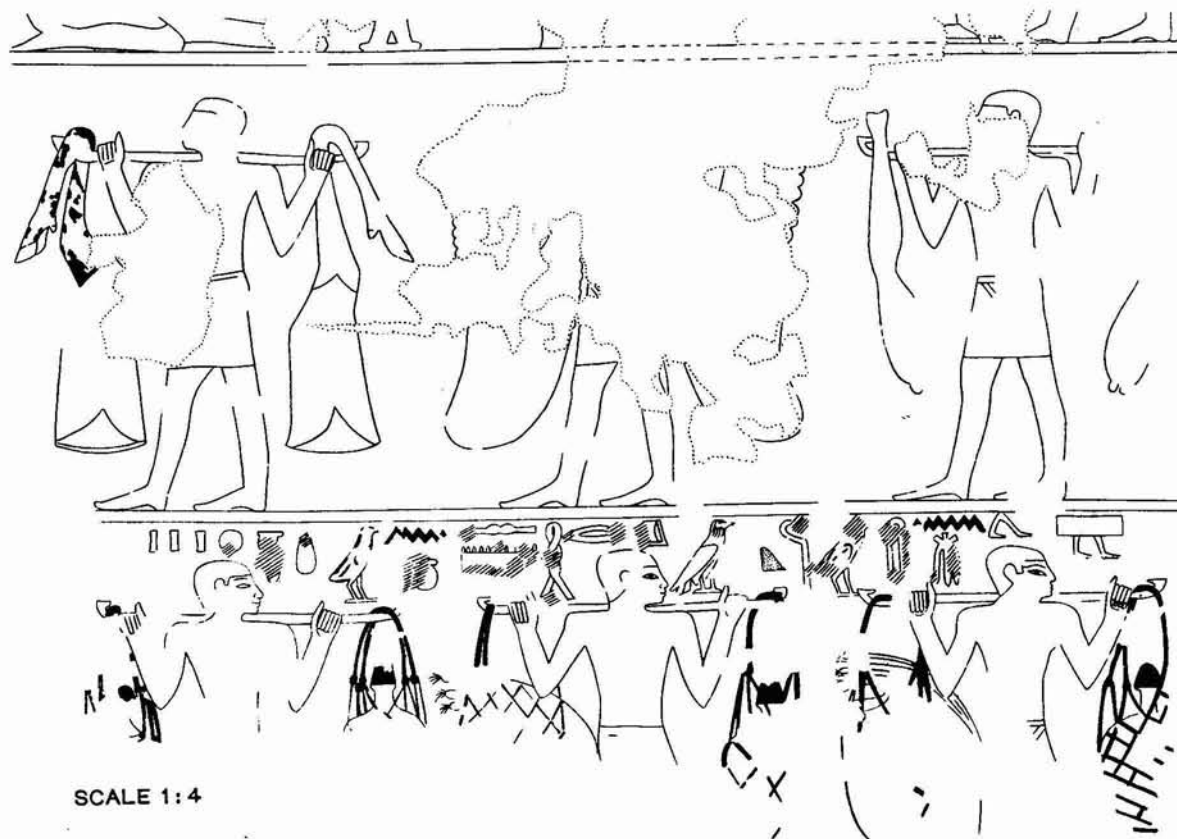


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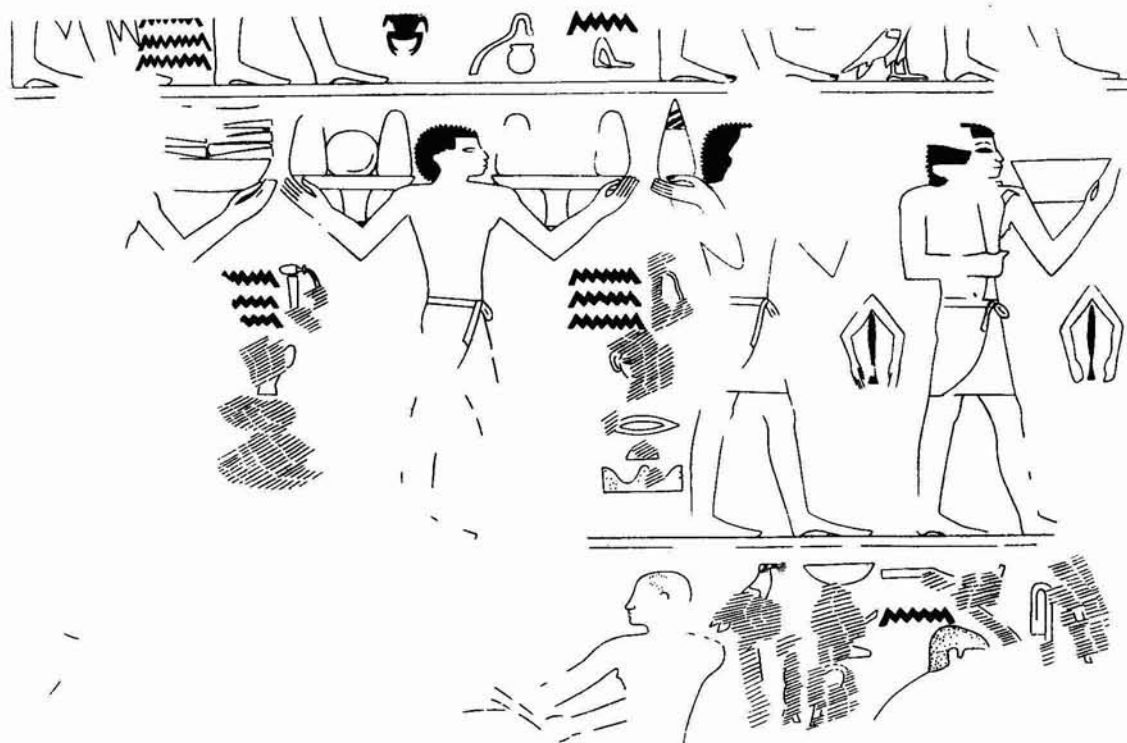
1. INNER ROOM: EAST WALL: NORTH OF ENTRANCE: REGISTERS 1-3 (22).



2. INNER ROOM: EAST WALL: SOUTH OF ENTRANCE: REGISTERS 1-4 (23).



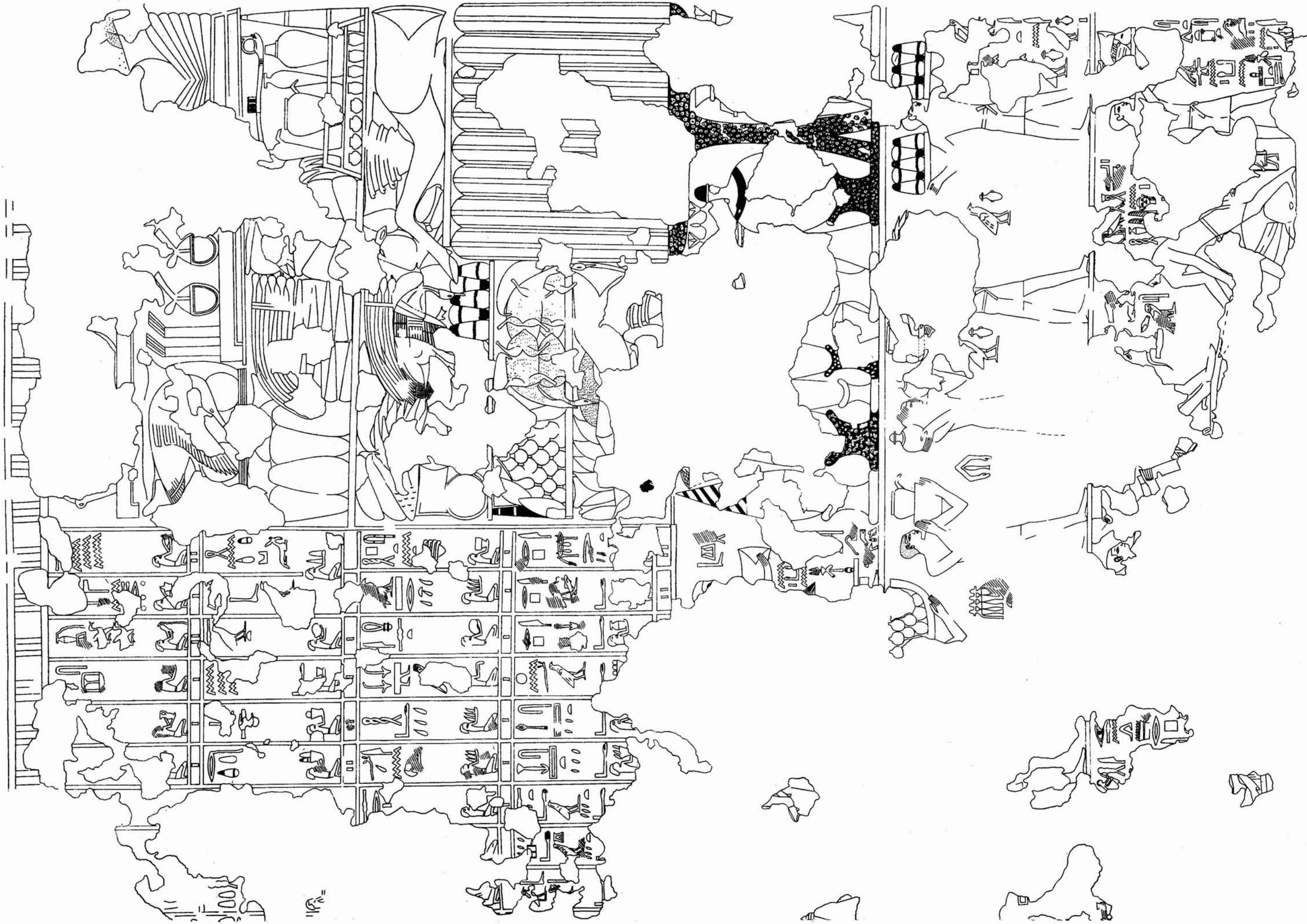
1. INNER ROOM: EAST WALL: NORTH OF ENTRANCE: REGISTERS 4 AND 5 (22)

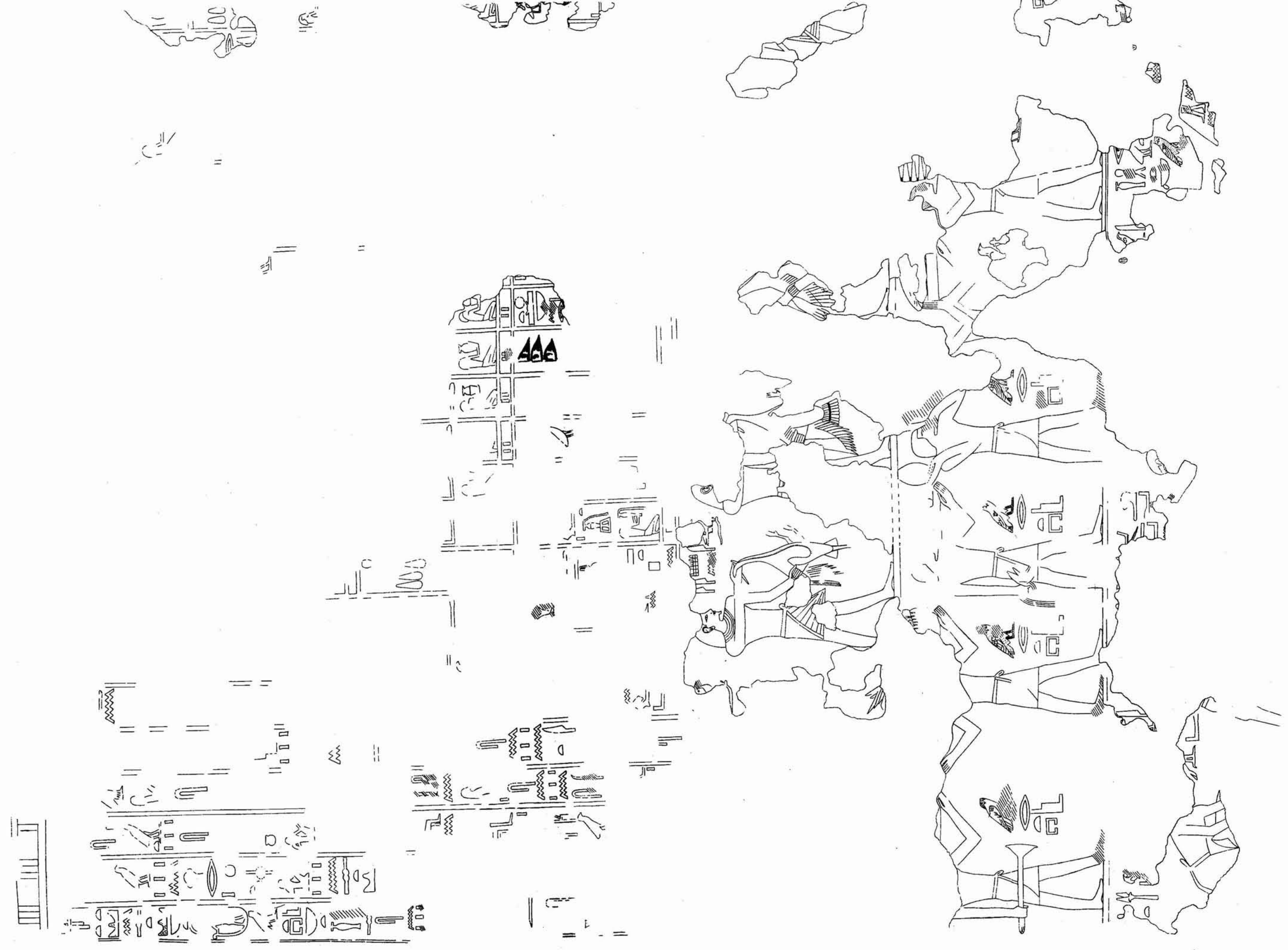


SCALE 1:4

2. INNER ROOM: EAST WALL: SOUTH OF ENTRANCE: REGISTERS 5 AND 6 (23).

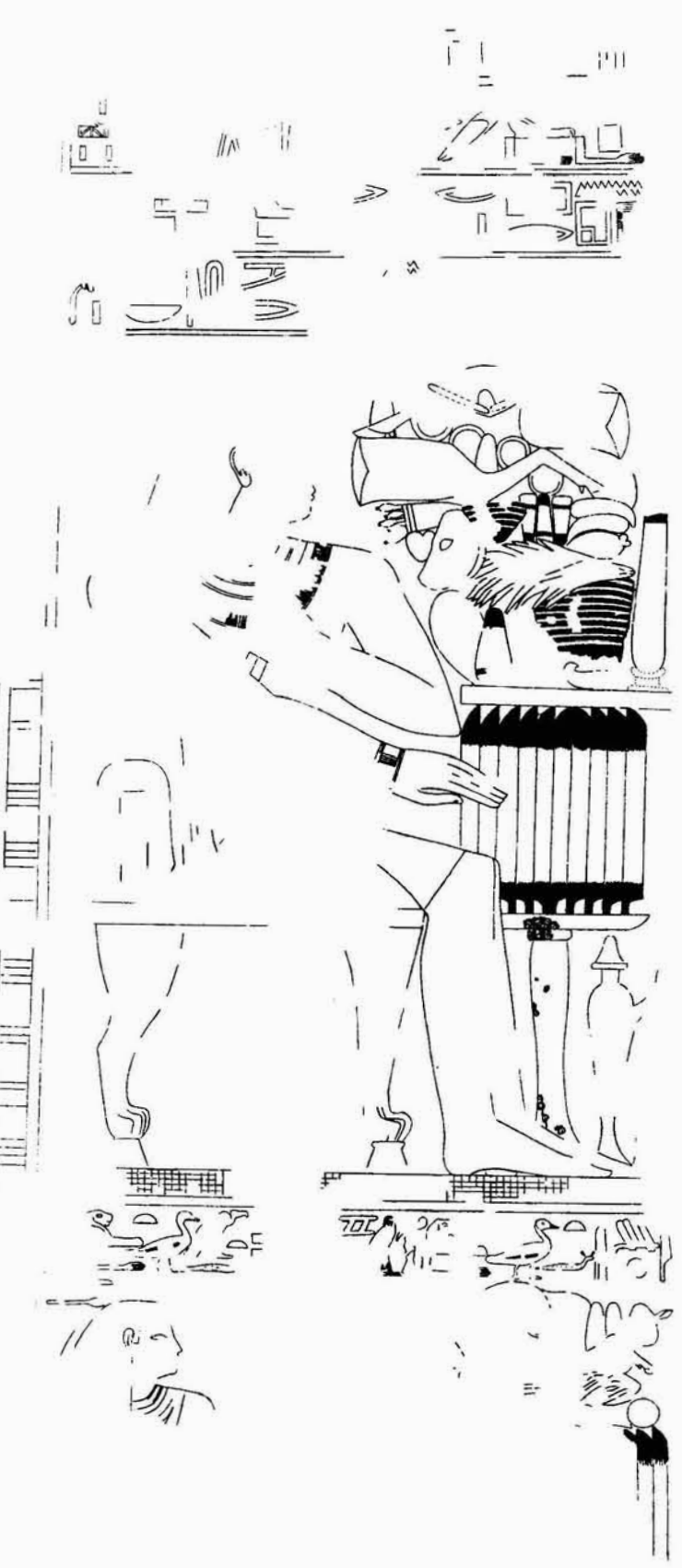
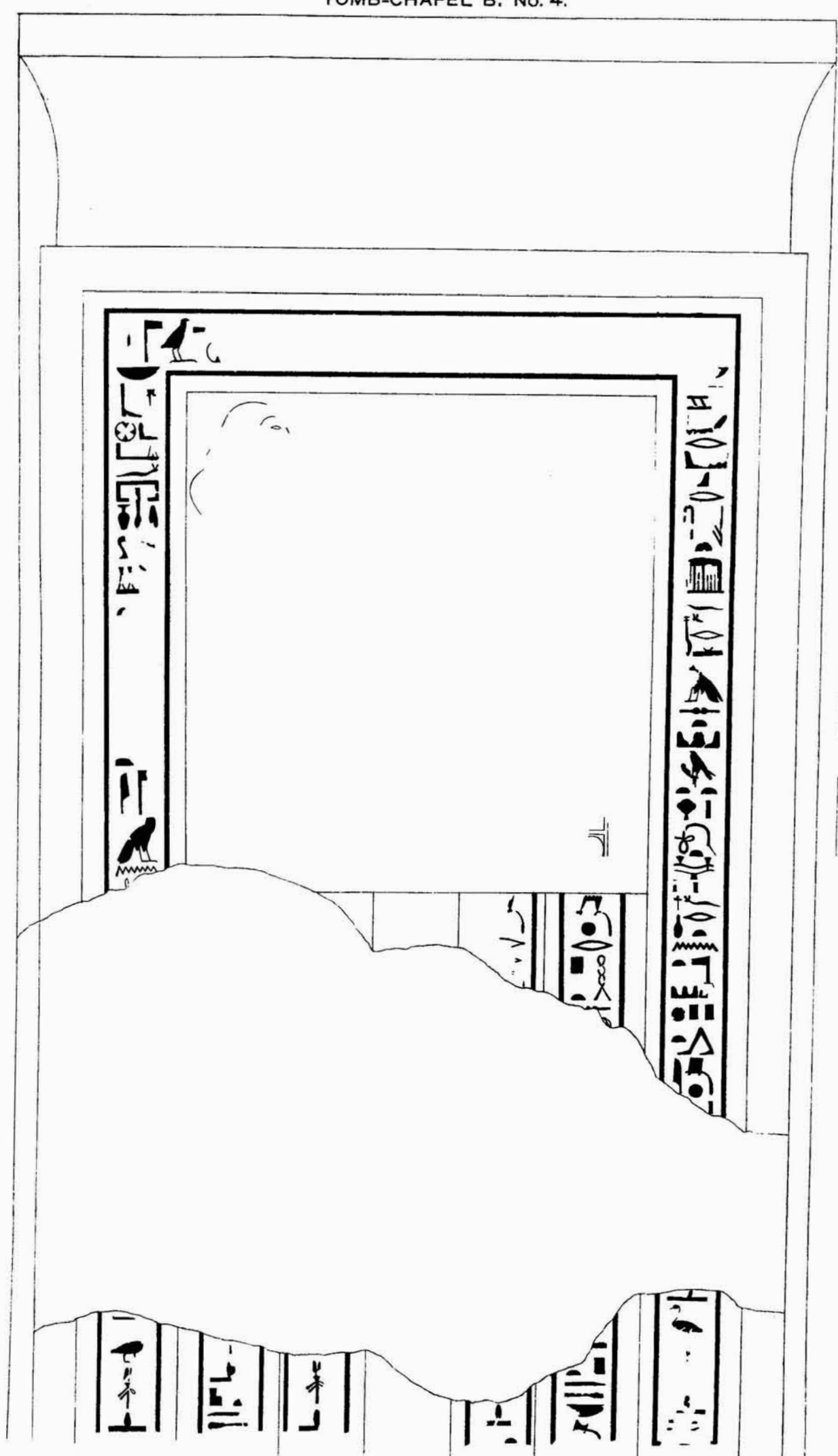








SCALE 1:6







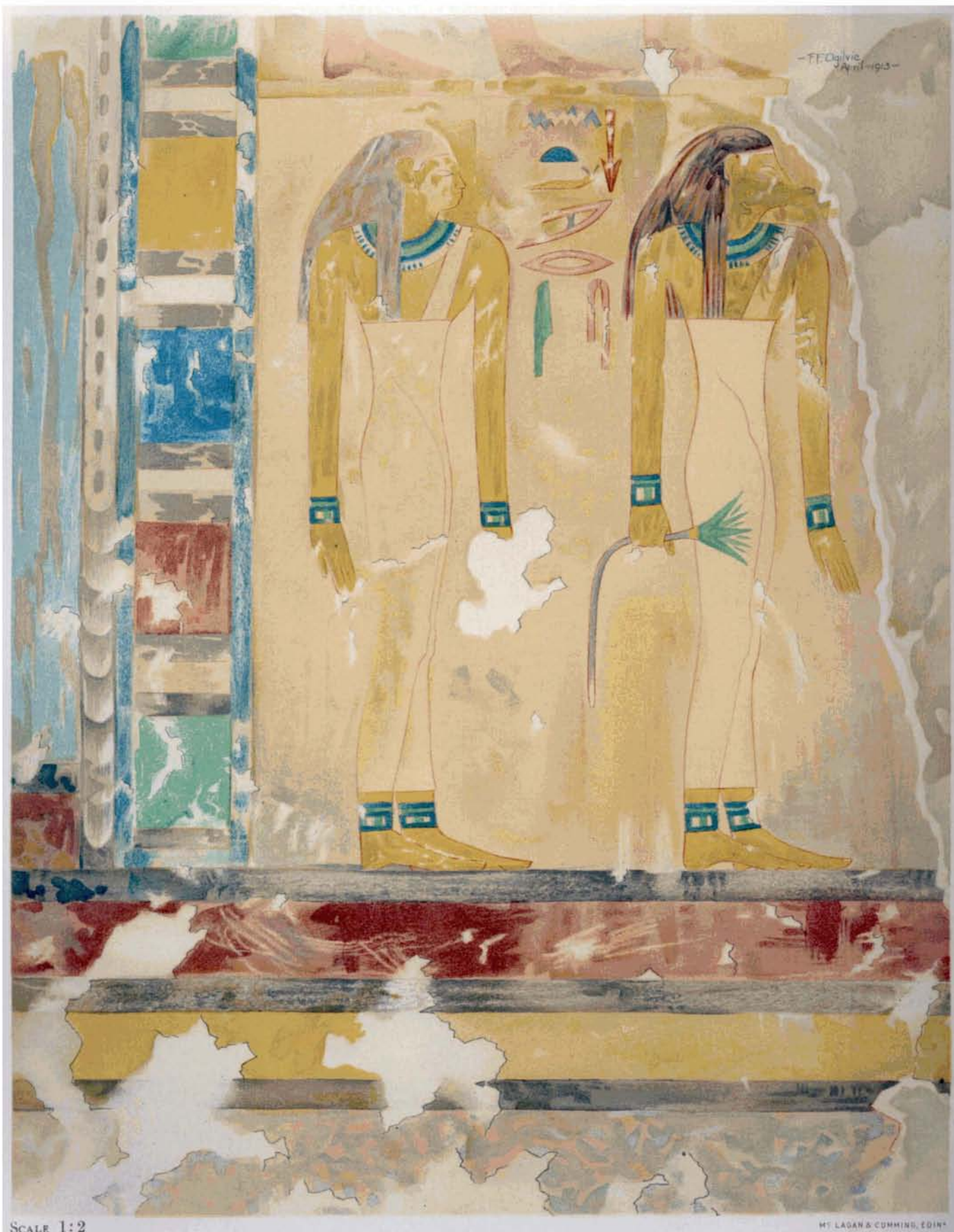
PATTERN OF DECORATION AROUND ENTRANCE TO INNER ROOM :  
 (1) ABOVE LINTEL : (2) BESIDE NORTH JAMB : (3) BESIDE SOUTH JAMB.  
 (See PLATE IX.)





OUTER ROOM: WEST WALL: SOUTH OF APPROACH TO STATUE-RECESS: PART OF REGISTER 6.  
(See PLATE XI.)





SCALE 1:2

MT. LAGAN & CUMMINS, EDIN.

EXTERIOR OF APPROACH TO STATUE-RECESS: PART OF SOUTH WALL.  
(See PLATE XIV.)





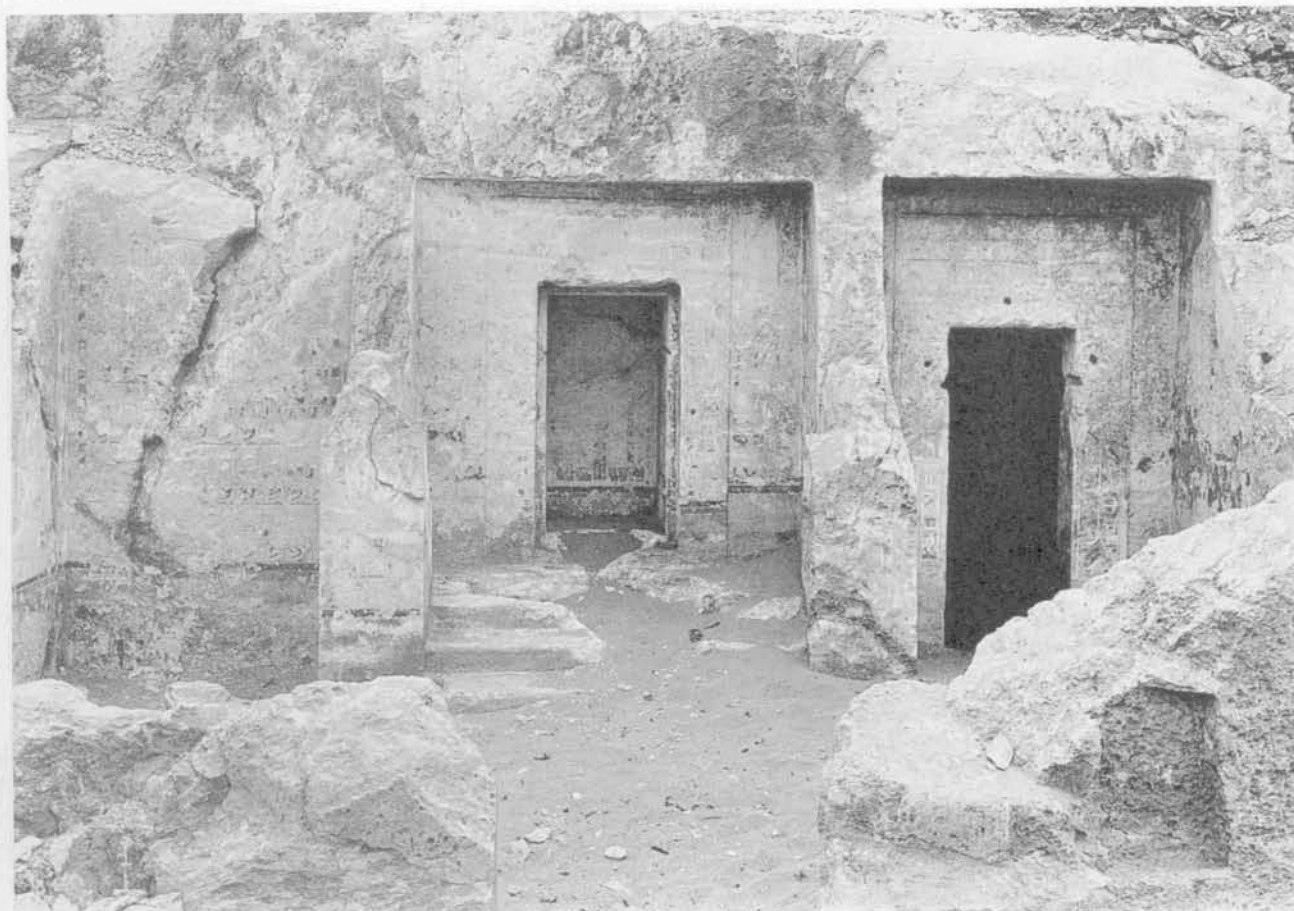
INNER ROOM : EAST WALL : NORTH OF ENTRANCE : REGISTER 2.  
(See PLATE XXIII, I.)



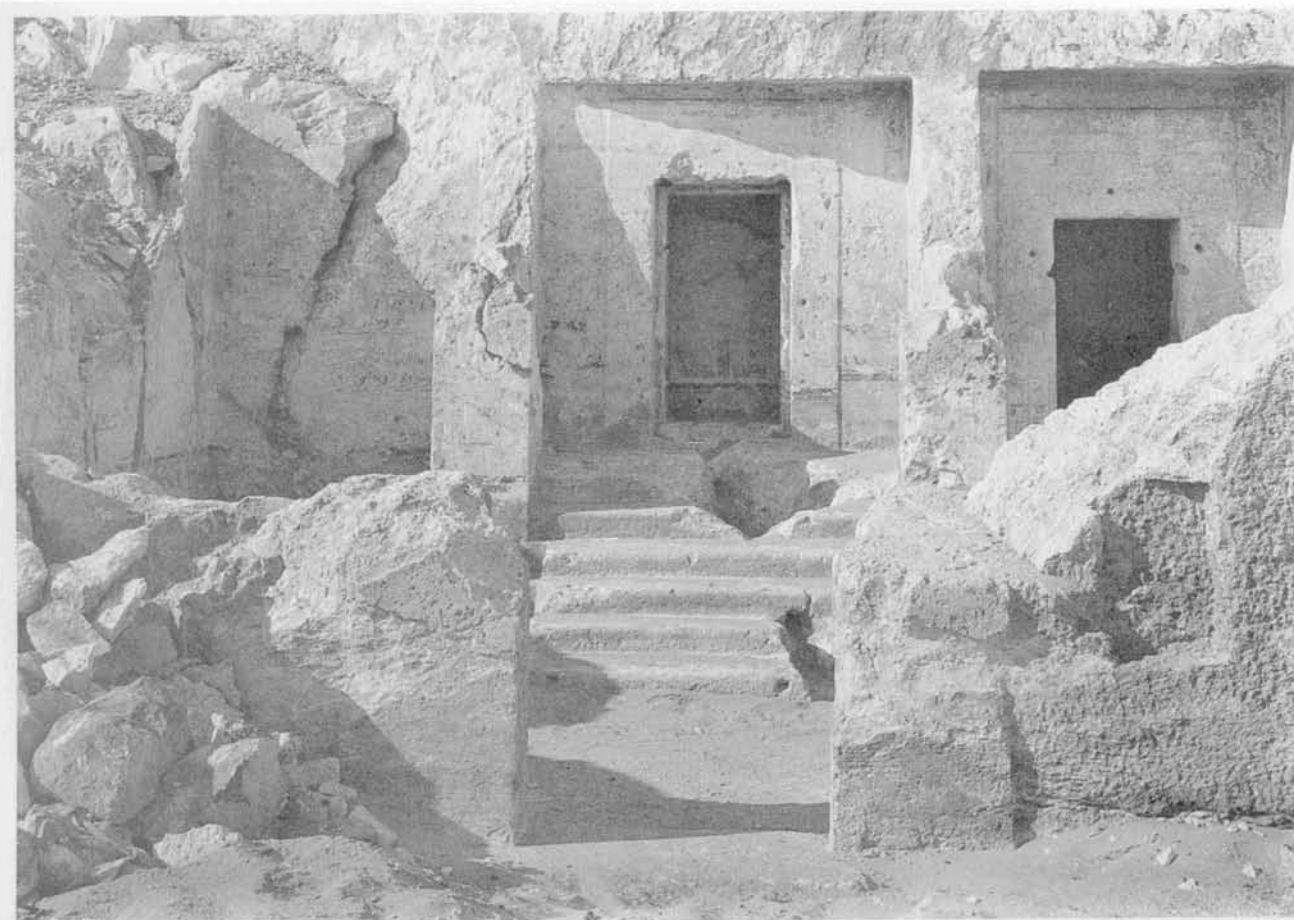


INNER ROOM: SOUTH WALL: PART OF REGISTER 3.  
(See PLATE XXV.)





1. GENERAL VIEW OF TOMB-CHAPEL B, No. 4.  
(Photograph taken March 1913).



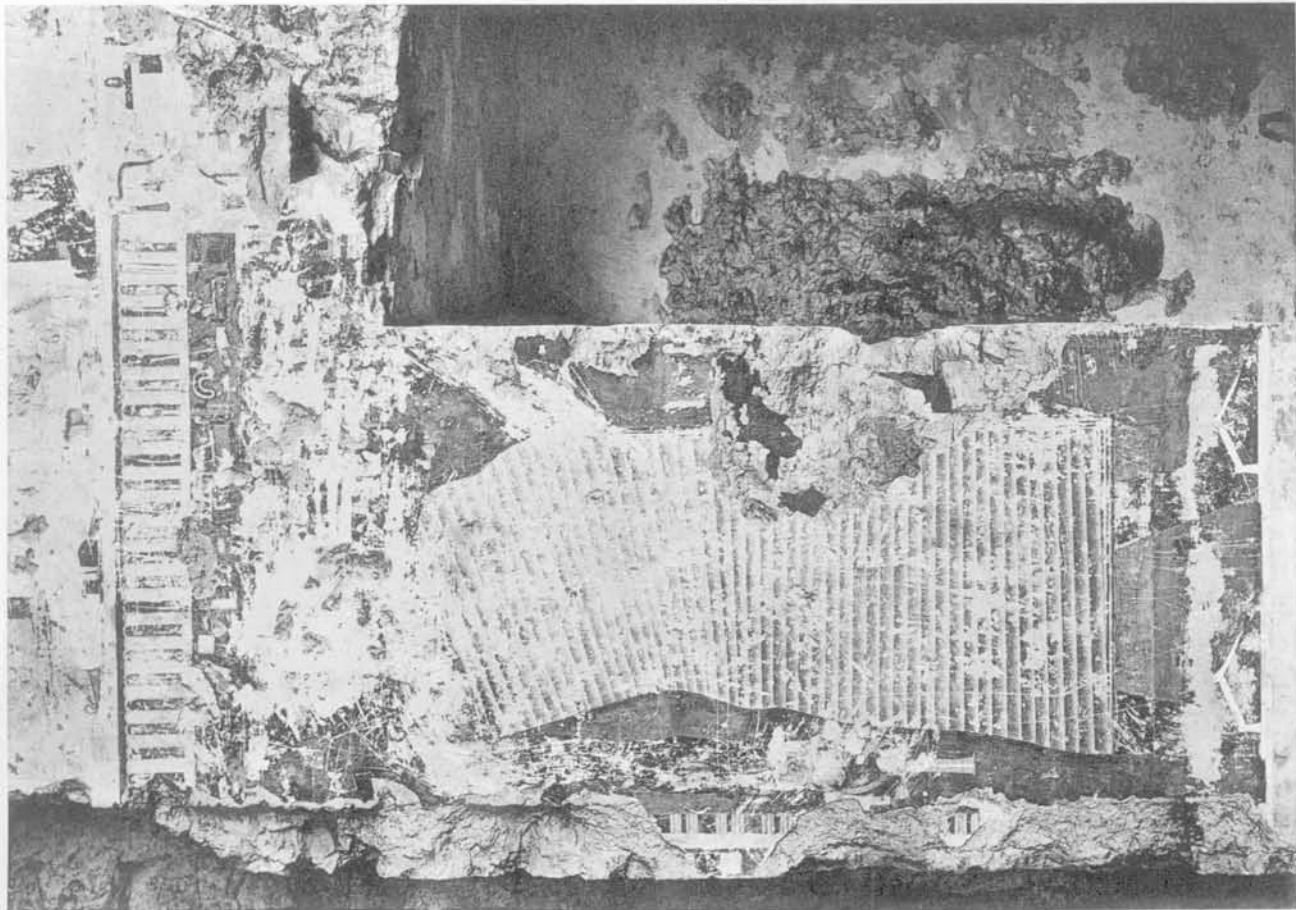
2. THE SAME AFTER REMOVAL OF DÉBRIS.  
(Photograph taken December 1913).



1. OUTER ROOM: ENTRANCE AND SOUTH WALL.  
(See Plates I, VI-VIII).



2. OUTER ROOM: SOUTH OF ENTRANCE, SOUTH WALL, AND PART OF APPROACH TO STATUE RECESS.  
(See Plates V, 2, VI-VIII, XVI, 1).



2. TOMB-CHAPEL C, No. 1: PART OF THE NORTH WALL.

(Ukh-hotp, son of Ukh-hotp and Heni the Middle, wrapped in a striped cloak or blanket).



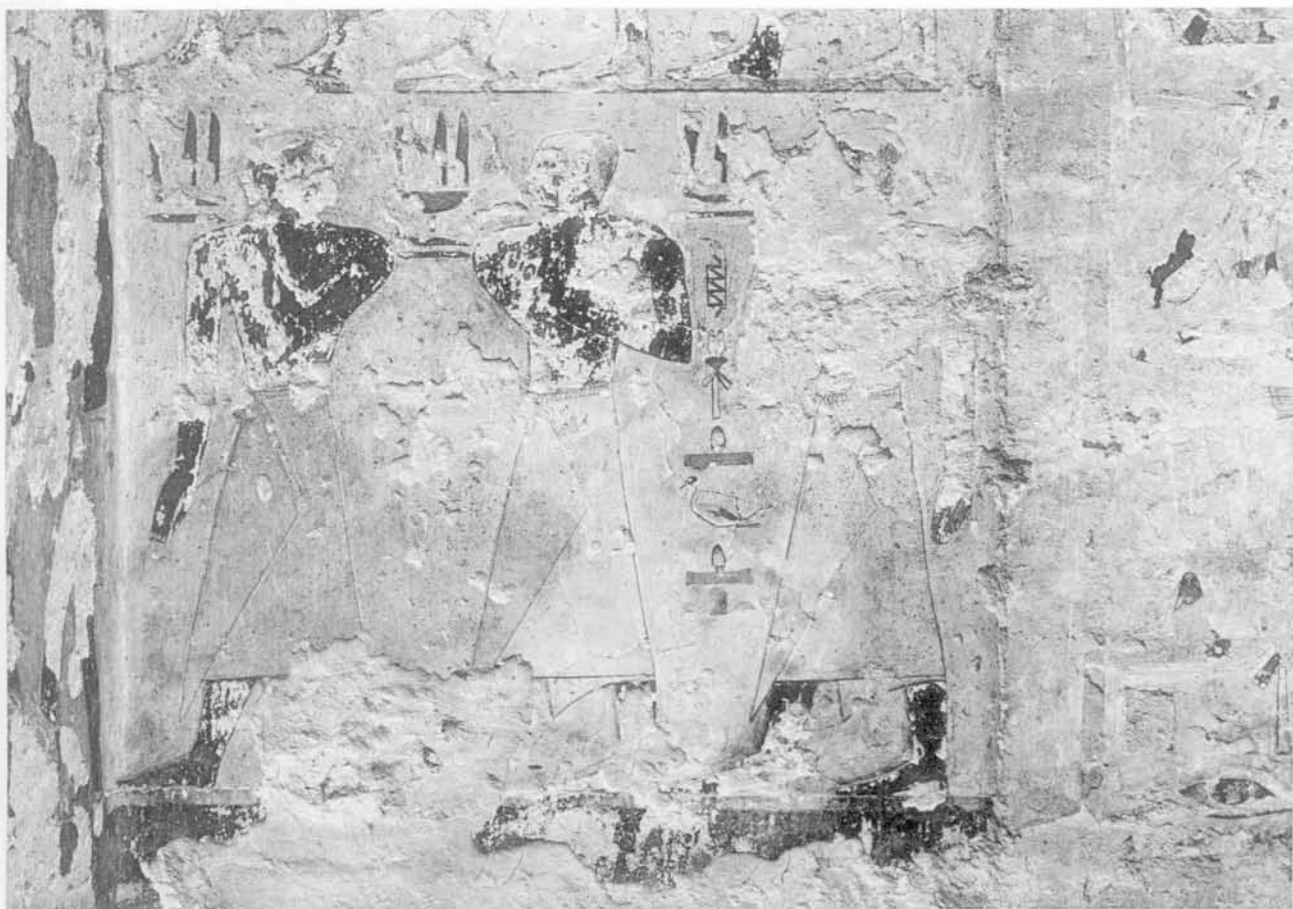
1. LIST OF THE NOMARCHS OF CUSAE AND THEIR WIVES.

(See Plates X, XI, XXIX).





1. LIST OF THE NOMARCHS OF CUSAE AND THEIR WIVES: PART OF REGISTERS 4 & 5.  
(See Plates XI, XXXV, 1).

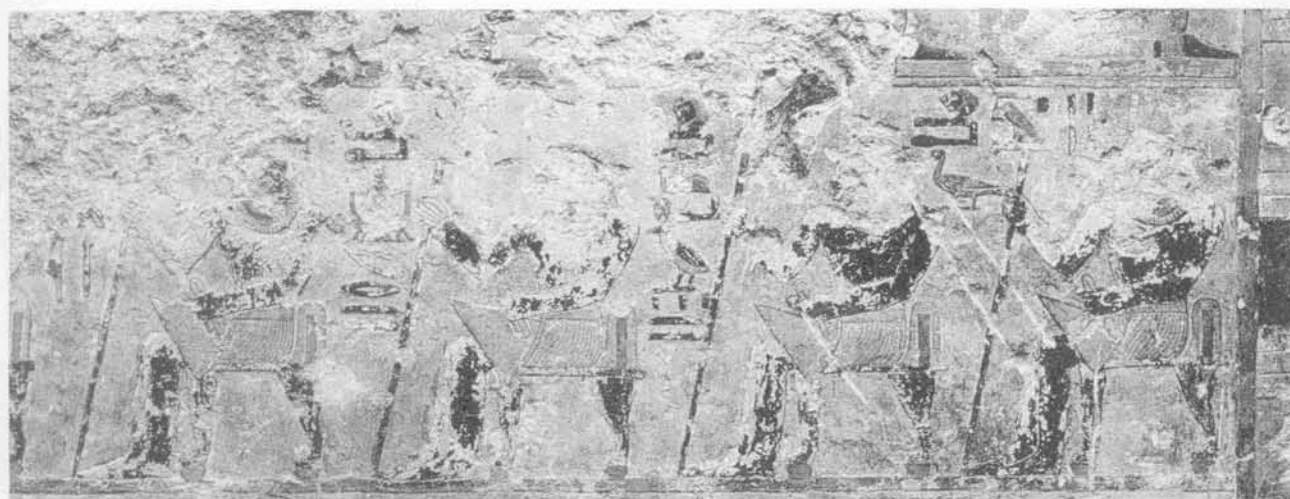


2. THREE OF UKH-HOTP'S RETAINERS.  
(See Plate XVIII, 1).



1. LIST OF THE NOMARCHS OF CUSAE AND THEIR WIVES: PART OF REGISTER 5.

(See Plates XI, XXXV, 1).



2. LIST OF THE NOMARCHS OF CUSAE AND THEIR WIVES: PART OF REGISTER 4.

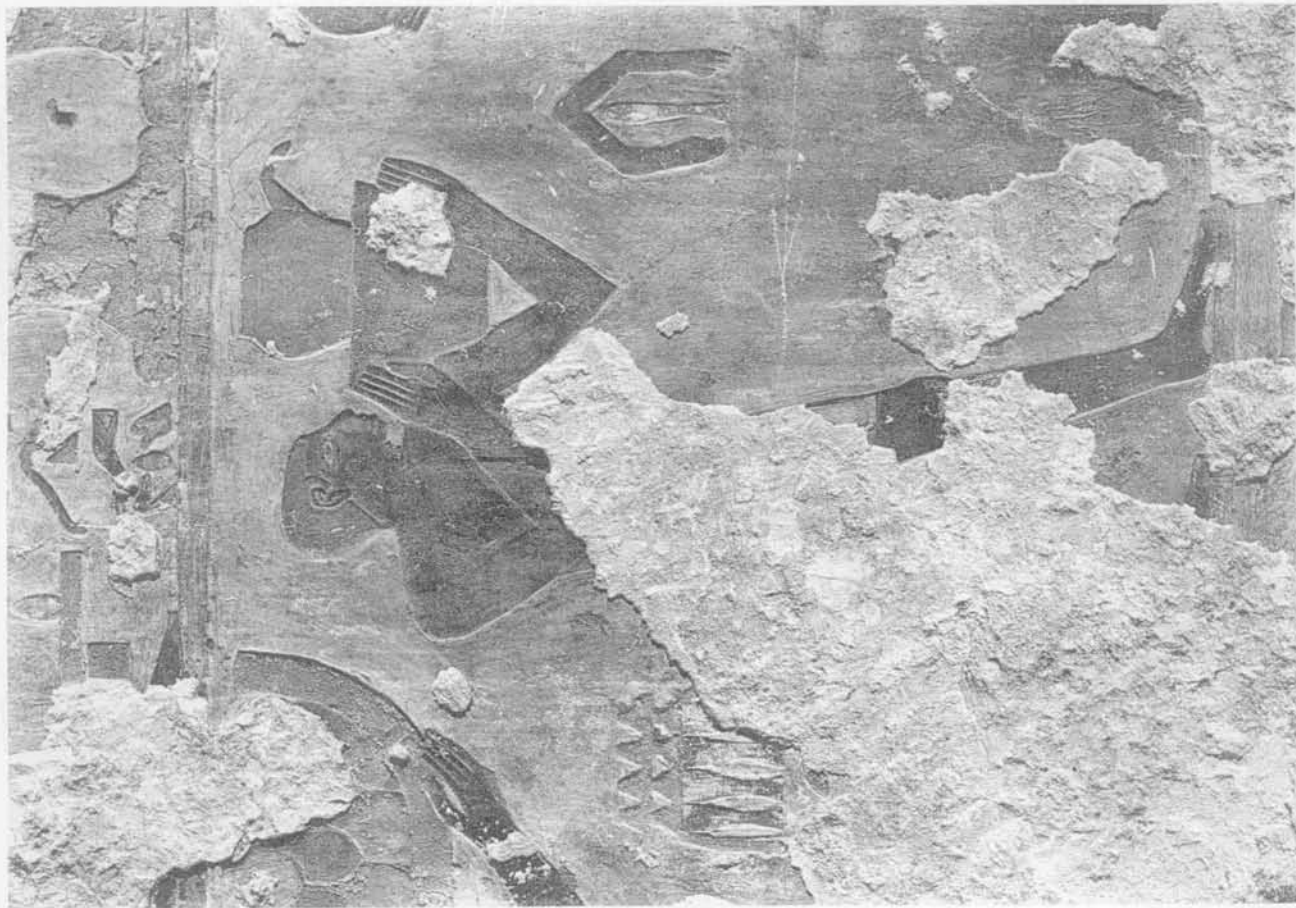
(See Plates XI, XXXV, 1).



3. THE NOMARCH'S KITCHEN.

(See Plates XXIII, 1, XXXI).

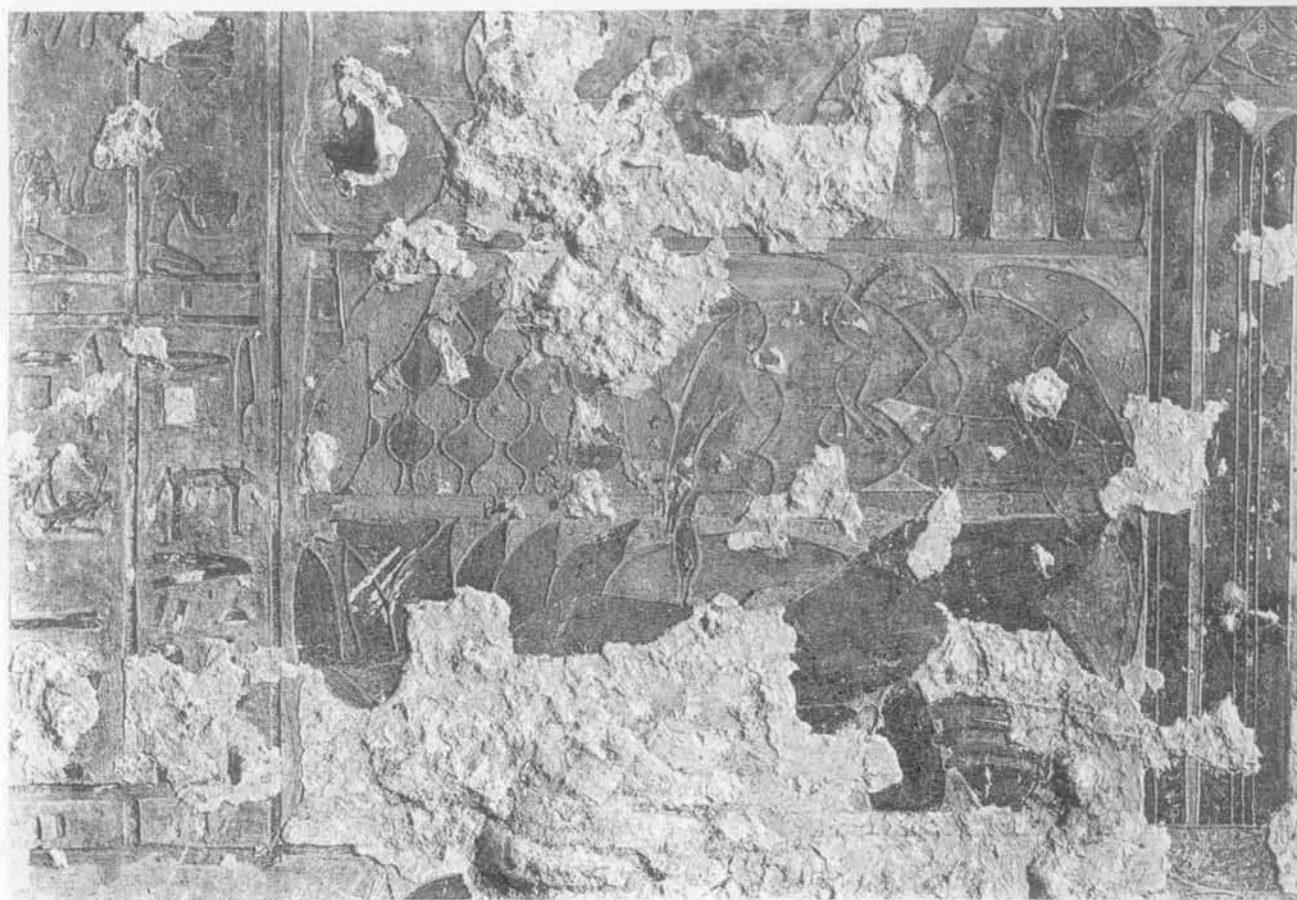




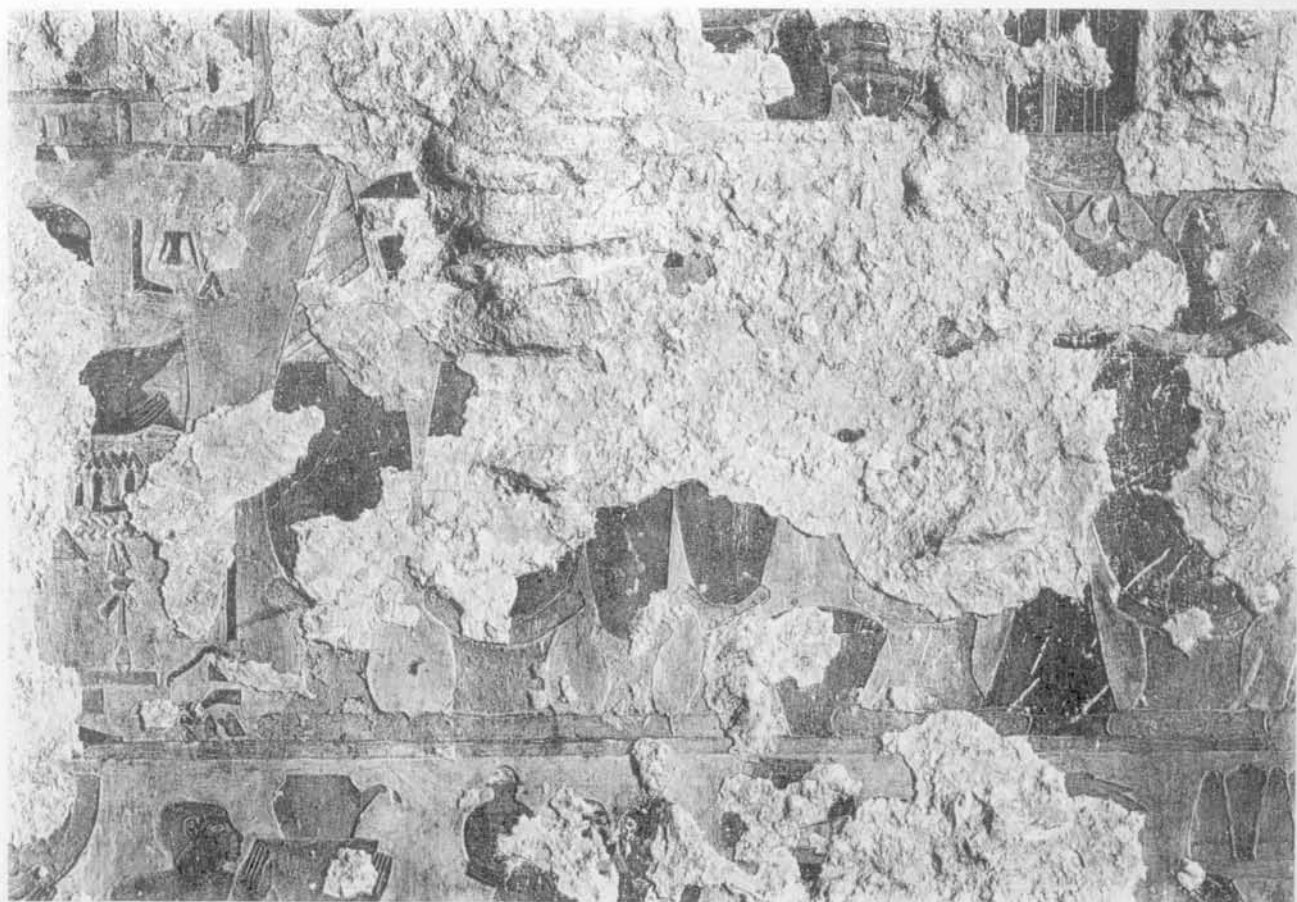
2. A K.I-SERVANT WITH EWER AND BASIN.  
(See Plates XXV, XXXII).



1. FEMALE MEMBERS OF UKH-HOTP'S FAMILY  
(See Plates XIV, XXX).



1. INNER ROOM: WEST END OF SOUTH WALL.  
(See Plate XXV).



2. INNER ROOM: WEST END OF SOUTH WALL.  
(See Plates XXV, XXXII).



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